Baedeker's NORTHERN TALY.

BÆDEKER'S GUIDE BOOKS.

GREAT BRITAIN, with 16 Maps, 30 Plans, and a Panorama. Third Edition. 1894. 10 marks. LONDON AND ITS ENVIRONS, with 3 Maps and 18 Plans. Ninth Edition. 1894. THE UNITED STATES, WITH AN EXCURSION INTO MEXICO. With 17 Maps and 22 Plans. 1893. THE DOMINION OF CANADA, WITH NEWFOUNDLAND AND ALASKA. With 10 Maps and 7 Plans. 18.4. BELGIUM AND HOLLAND, with 13 Maps and 21 Plans. Eleventh Edition. 1894. THE RHINE CONSTANCE, with 39 Maps and 7 marks. NORTHERN aps and 56 Plans. BOBERT W. WOODBUFF Eleventh 1 8 marks. SOUTHERN ., with 15 Maps and LIBRARY 30 Plans. 8 marks. THE EASTE 2 Plans, and 7 Panoramas. 8 8 marks. GREECE. w Panorama of Athens. Second Ed RN, FLORENCE, RA-NORTHERN Edition. 1895. 8 marks. VENNA, v CENTRAL I' Maps, 33 Plans, and a Panoran 6 marks. SOUTHERN 5 Maps and 16 Plans. Eleventh 1 6 marks. NORWAY. K, with 26 Maps, 15 Plans, and 2 Panoramas. Firm Edition. 1892. 10 marks. PARIS AND ITS ENVIRONS, WITH ROUTES FROM LONDON TO PARIS, With 12 Maps and 33 Plans. Eleventh Edition, 1894, 6 marks. NORTHERN FRANCE, with 9 Maps and 27 Plans. Second Edition. 1894. 7.marks. SOUTHERN FRANCE, with 14 Maps and 19 Plans. 1891. SWITZERLAND, with 39 Maps, 12 Plans, and 12 Panoramas. Fifteenth Edition, 1893. 8 marks. LOWER EGYPT, WITH THE PENINSULA OF SINAI, with 14 Maps, 32 Plans, and 7 Views. Third Edition. 1895. UPPER EGYPT, AND NUBIA AS FAR AS THE SECOND CATA-RACT. With 11 Maps and 26 Plans. 1892. 10 marks. PALESTINE AND SYRIA, with 17 Maps, 44 Plans, and a Panorama of Jerusalem. Second Edition. 1894. 12 marks. CONVERSATION DICTIONARY in four languages. English, French, German, Italian. THE TRAVELLER'S MANUAL OF CONVERSATION, IN

ENGLISH, GERMAN, FRENCH, and ITALIAN.

3 marks.

NORTHERN ITALY.

MONEY-TABLE.

(Comp. p. xi.)

Approximate Equivalents.

Ital <i>Li</i> re.	ian.	Amer	rican.	<i>L</i> .	Englisl	D.	Ger Mk.	man.	Aust	rian.
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 100	5 25 50 75 		1 5 10 15 20 40 60 80 		1 2 3 4 4 5 6 6 7 8 8 8 9 10 11 2 12 13 14 15 16 —	1 2 2 2 2 2 2 2 2 2		4 20 40 60 80 60 40 20 20 40 60 60 60 60 60 60 60 60 60 60 60 60 60		2 12 24 36 48 96 44 92 40 88 36 84 32 28 76 24 72 20 68 61 61 60 —

DISTANCES. Since the consolidation of the Kingdom of Italy the French mètre system has been in use throughout the country, but the old Italian miglio (pl. le miglia) is still sometimes preferred to the new kilomètre. One kilomètre is equal to 0.62138, or nearly 5/8 ths, of an English mile. The Tuscan miglio is equal to 1.65 kilomètre or 1 M. 44 yds.; the Roman miglio is equal to 1.49 kilomètre or 1630 yds.



ITALY

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER

FIRST PART:

NORTHERN ITALY

INCLUDING

LEGHORN, FLORENCE, RAVENNA,

AND

ROUTES THROUGH SWITZERLAND AND AUSTRIA

WITH 26 MAPS AND 29 PLANS

TENTH REMODELLED EDITION

LEIPSIC: KARL BAEDEKER, PUBLISHER. LONDON: DULAU AND CO., 37 SOHO SQUARE, W. 1895.

All rights reserved.

'Go, little book, God send thee good passage. And specially let this be thy prayere Unto them all that thee will read or hear, Where thou art wrong, after their help to call, Thee to correct in any part or all.'

PREFACE.

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there are few countries where the patience is more severely taxed than in some parts of Italy.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the fourteenth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (Piedmont, Liguria, Lombardy, Venetia, The Emilia, and Tuscany), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The introductory article on Art, which has special reference to Northern Italy and Florence, and the art-historical notices prefixed to the descriptions of the larger towns and principal picture-galleries are due to the late *Professor Anton*

Springer, of Leipzig. In the descriptions of individual pictures, the works of Morelli, Crowe and Cavalcaselle, and Burckhardt have been laid extensively under contribution, and also occasionally those of Ruskin and others.

The Maps and Plans, upon which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS are given from the most recent official sources.

HOTELS (comp. p. xviii). Besides the modern palatial and expensive establishments, the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency. the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

CONTENTS.

	Introduction.				Page
]	Introduction. I. Travelling Expenses. Money				xi
	I. Period and Plan of Tour				xii
II					xiv
IV					xiv
v					XV
V)					XΥ
VI					χvi
	I. Hotels				xviii
17	I. Hotels				XX
X	. Sights, Theatres, Shops, etc				xxii
X					xxiii
XI		He	alth	ì.	
	hy Dr. Hermann Reimer			٠,	xxiv
	by Dr. Hermann Reimer				xxix
Rou	I. Routes to Italy.				Page
1.	From Paris (Geneva) to Turin by Mont Cenis				1
2.	From Brig over the Simplon to Domodossola.				3
3.	From Lucerne to Lugano, Chiasso, and Como (M	Aila	n)		. 4
4.	From Coire to Colico over the Splügen				13
5.	From Coire to Colico over the Splügen From Innsbruck to Verona by the Brenner				15
6.	From Vienna to Venice viâ Pontebba				19
٠.					
1944	II. Piedmont				
7.	Turin	• •	•		25
8.	From Turin to Aosta and Courmayeur. Excurs	10 n	to	the	,
_	Graian Alps		•		38
	The Alpine Valleys to the West of Turin				
1 0.	From Turin to Nice via the Col di Tenda		٠		49
11.	From Turin to Genoa		•		53
12.	From Bellinzona to Genoa				57
13.	From Turin to Piacenza viâ Alessandria				59
14.	From Turin to Milan viâ Novara				. 59
	III. Liguria				63
15					
10.	Genoa	• •	•	٠.	
10.	The Franch Count from Westing lie to Company		•		. 88
11.	The French Coast from Ventimiglia to Cannes	• •	•		
10.	From Genoa to Pisa. Riviera di Levante		•		104
	IV. Lombardy				113
19.	Milan				115
20.	From Milan to Como and Lecco				. 140
21.	From Milan to Bellagio. The Brianza				145
22.	Lake of Como				147

Rou	te	Page
23.	From Menaggio on the Lake of Como viâ Lugano to Luino	
	on the Lago Maggiore	155
24.	From Milan to Laveno and Arona	157
25.	Lago Maggiore	161
26.	From Domodossola to Novara. Lake of Orta	170
27.	From Milan to Genoa viâ Pavia and Voghera	173
28.	From Milan to Mantua viâ Cremona	176
29.	From Milan to Bergamo	179
30.	From Milan to Verona	183
31.	Brescia	185
$\tilde{32}$	The Lago di Garda	191
33.	From Brescia to Edolo. Lago d'Iseo	196
2.1	V. Venetia	199
04. 05	Verona	201
35.	From Verona to Mantua and Modena	213
	From Verona to Venice. Vicenza	219
37.	Padua	224
	From Vicenza to Treviso. From Padua to Bassano	2 32
39.	Venice	234
4 0.	From Venice to Trieste	291
	VI. The Emilia	296
41.	From Milan to Bologna. Piacenza. Reggio	299
42.	Parma	304
43.	Modena	311
	From Padua to Bologna	314
	Ferrara	317
16		323
47	From Bologna to Florence	
40.	From Pologna to Powerns	341
40.	From Bologna to Ravenna	342
49.	From Ravenna (or Bologna) to Florence viâ Faenza	353
	VII. Tuscany	35 5
50.	From (Genoa) Leghorn to Florence via Pisa and Empoli	358
51.	Pisa	361
52.	From Pisa to Florence viâ Lucca and Pistoja	373
53.	Florence	387
54.	Environs of Florence	470
List	of Artists	485
Inde	ex	
- 1100		493
	Maps.	
1.	General Map of North Italy (1:1,350,000), Western I	Half:
	before the title.	•
2.	General Map of North Italy, Eastern Half: after the Inde	x.
3.	The Environs of Lugano (1:150,000): p. 10.	

MAPS. ix

4. The Eastern Environs of Turin (1:66,200):p. 27.

5. The Graian Alps (1:250,000): p. 44.

- 6. The Environs of Genoa (1:100,000): p. 80.
- 7-8. The Riviera di Ponente from Genoa to Mentone (1:500,000): pp. 81, 85.
- 9. The Environs of Mentone (1:114,000): p. 93.

10. The Environs of Nice (1:114,000): p. 102.

- 11. The Riviera di Levante from Genoa to Spezia (1:500,000): p. 104.
- 12. The Environs of Rapallo (Recco-Chiavari; 1:100,000): p. 106.
- 13. The Environs of Spezia (1:100,000): p. 108.
- 14. The Environs of Pavia (1:86,400): p. 140.
- Railway and Tramway Map of the Environs of Milan (1:500,000):
 p. 141.
- 16. The Environs of Como (1:28,000): p. 142.
- 17. The Lakes of Como and Lugano (1:250,000): p. 146.
- 18. Lago Maggiore and Lago d'Orta (1:250,000): p. 166.
- 19. The Environs of Pallanza (1:65,000): p. 166.
- 20. The Environs of Stresa (1:65,000): p. 167.
- 21. Lago di Garda (1:500,000): p. 191.
- 22. The Environs of Bologna (1:86,400): p. 342.
- 23. The Environs of Ravenna (1:86,400): p. 343.
- 24. The Environs of Florence (1:55,000): p. 470.
- 25. Environs of Vallombrosa, Camaldoli, and La Verna, with the Casentino (1:280,000): p. 478.
- 26. Key Map of Italy (1:7,000,000): at the end of the Handbook.

Plans of Towns.

1. Bergamo (1:25,000). — 2. Bologna (1:13,350). — 3. Brescia (1:18,300). — 4. Cremona (1:15,000). — 5. Ferrara (1:20,000). — 6. Florence (1:10,000). — 7. Genoa (1:10,000). — 8. Leghorn (1:36,800). — 9. Lucca (1:27,000). — 10. Lugano (1:16,600). — 11. Mantua (1:18,000). — 12. Mentone (1:33,000). — 15. Nice (1:19,000). — 16. Novara (1:12,500). — 17. Padua(1:16,700). — 18. Parma (1:13,000). — 19. Pavia (1:20,000). — 20. Piacenza (1:20,000). — 21. Pisa(1:8500). — 22. Pistoja (1:15,600). — 23. Ravenna (1:11,150). — 24. Reggio (1:14,000), with Environs. — 25. San Remo (1:17,100). — 26. Turin (1:23,500). — 27. Venice (1:12,500), with Environs. — 28. Verona (1:11,500). — 29. Vicenza (1:18,000).

Chronological Table of Recent Events.

1846. June 16. Election of Pius IX.
1848. March 18. Insurrection at Milan. — March 22. Charles Albert enters Milan. Republic proclaimed at Venice. — May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba'). — May 29. Radetzky's victory at Curtatone. — May 30. Radetzky defeated at Goito; capit-

ulation of Peschiera. — July 25. Radetzky's victory at Custozza. — Aug. 6. Radetzky's victory at Milan. — Aug. 9. Armistice. — Nov. 15. Murder of Count Rossi at Rome. — Nov. 25. Flight of the

Pope to Gaeta.

1849. Feb. 5. Republic proclaimed at Rome. — Feb. 17. Republic proclaimed in Tuscany, under Guerazzi. — March 16. Charles Albert terminates the armistice (tendays' campaign). - March 23. Radetzky's victory at Novara. — Mar. 24. Charles Albert abdicates; accession of Victor Emmanuel II. — Mar. 26. Armistice; Alessandria occupied by the Austrians. — Mar. 31. Haynau conquers Brescia. — April 5. Republic at Genoa overthrown by La Marmora. — Apr. 11. Reaction at Florence. - Apr. 30. Garibaldi defeats the French under Oudinot. - May 15. Subjugation of Sicily. - July 4. Rome capitulates. -Aug. 6. Peace concluded between Austria and Sardinia. - Aug. 22. Venice capitulates.

1850. April 4. Pius IX. returns to Rome.

1855. Sardinia takes part in the Crimean War.

1856. Congress at Paris. Cavour raises the Italian question.

1859. May 20. Battle of Montebello. — June 4. Battle of Magenta. — June 24. Battle of Solferino. — July 11. Meeting of the emperors

at Villafranca. - Nov. 10. Peace of Zurich.

at viniaranca. — Roy. 10. Feace of Zurich.

1860. March 18. Annexation of the Emilia (Parma, Modena, Romagna). —

Mar. 22. Annexation of Tuscany. — Mar. 24. Cession of Savoy and

Nice. — May 11. Garibaldi lands at Marsala. — May 27. Taking of

Palermo. — July 20. Battle of Melazzo. — Sept. 7. Garibaldi enters

Naples. — Sept. 18. Battle of Castelfidardo. — Sept. 29. Ancona ca
pitulates. — Oct. 1. Battle of the Volturno. — Oct. 21. Plebiscite

at Naples. — Dec. 17. Appreciator of the minimalities. at Naples. - Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.

1861. Feb. 13. Gaeta capitulates after a four months' siege. — March 17. Victor Emmanuel assumes the title of king of Italy. — June 6.

Death of Cavour.

1864. Sept. 15. Convention between France and Italy.

1866. June 20. Battle of Custozza. - July 5. Cession of Venetia. - July 20. Naval battle of Lissa.

1867. Nov. 3. Battle of Mentana.

1870. Sept. 20. Occupation of Rome by Italian troops. — Oct. 9. Rome declared the capital of Italy.

1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I. -Feb. 7. Death of Pius IX. - Feb. 20. Election of Leo XIII.

Abbreviations.

M. = Engl. mile. hr. = hour. min. = minute. Alb. = Albergo (hotel). Omn. = omnibus. N. = north, northwards, northern. L. = light. S. = south, etc. E. = east, etc.

W. = west, etc. R. = room.B. = breakfast. D. = dinner. A. = attendance.

déj. = dějeuner 'à la fourchette'. pens. = pension.

DISTANCES. The number prefixed to the name of a place on a railway or high-road indicates its distance in English miles from the startingpoint of the route or sub-route. The number of feet given after the name of a place shows its height above the sea-level. The letter d, with a date, after the name of a person, indicates the year of his death.

ASTERISKS. Objects of special interest, and hotels which are believed

worthy of special commendation, are denoted by asterisks.

INTRODUCTION.

'Thou art the garden of the world, the home Of all Art yields, and Nature can decree; E'en in thy desert, what is like to thee? Thy very weeds are beautiful, thy waste More rich than other climes' fertility, Thy wreck a glory, and thy ruin graced With an immaculate charm which cannot be defaced.'

Report

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as a rule, it need not exceed that incurred in other much-frequented parts of the continent. The average expenditure of a single traveller, when in Italy, may be estimated at 25-30 francs per day, or at 12-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc (lira or franco) contains 100 centesimi; 1 fr. 25 c. = 1 s. = 1 German mark (comp. p. ii). In copper (bronzo or rame) there are coins of 1, 2, 5, and 10 centesimi, while a piece of 20 c. in nickel was introduced in 1894. In silver there are pieces of 1/2, 1, 2, and 5 fr., and in gold pieces of 10 and 20 fr. In consequence of the present financial stringency, however, the gold coins have disappeared almost entirely, and the silver coins largely, from circulation. Gold coins should be changed for notes at a moneychanger's, as the premium (ca. 16 per cent) is lost in hotels and shops. A piece of 5 c. is called a soldo, or sou, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning. The gold and silver coins of France, Switzerland, Greece, and Belgium are accepted in Italy at their full value, buf Italian silver coins do not circulate outside of Italy. The traveller should be on his guard against base coin, worn pieces, Swiss silver coins with the seated figure of Helvetia, coins from the papal mint, and South American and Roumanian coins, which cannot be parted with except at a loss, and he should also refuse Greek copper coins and torn notes. Even Italian gold coins issued before 1863 ('Re eletto') are not current. The recognized paper currency in Italy consists of the Biglietti di Stato (treasury notes) for 1, 2, 5, and 10 fr., and the banknotes of

xii SEASON.

the Banca d'Italia, the Banco di Napoli, and the Banco di Sicilia. Other notes, including those of the Banca Nazionale and the Banca di Toscana (now being withdrawn from circulation), should be refused.

BEST MONEY FOR THE TOUR. Circular Notes or Letters of Credit, obtainable at the principal English or American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal value. Sovereins are received at the full value (about 28-29 fr. in 1894) by the principal hotel-keepers, but not in out of-the-way places. It may prove convenient to procure a small supply of Italian paper-money before starting.

EXCHANGE. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('cambiavaluta'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes, at it is often difficult to change those of large amount. Besides the small notes, 1-11/2 fr. in copper should also be carried

in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 10l., are now granted by the English Post Office at the following rates: up to 2l., 6d.; 5l., 1s.; 7l., 1s. 6d.; 10l., 2s. These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents, or by a Libretto di Ricognizione Postale (1 fr.; with 10 coupons), obtained at any head post-office, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40c. per 1l. sterling.

II. Period and Plan of Tour.

Season. As a general rule the spring and autumn months are the best season for a tour in N. Italy, especially April and May or September and October. Winter in Lombardy and Piedmont is generally a much colder season than it is in England, but Nice and the whole of the Riviera, Pisa, and Venice afford pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies.

Plan. The following short itinerary, beginning and ending at Milan, though very far from exhausting the beauties of N. Italy, includes most of the places usually visited, with the time required for a glimpse at each.

Witness (D. 40) and account as to Desire (D. 40). The company			Days
Milan (R. 19), and excursion to Pavia (the Certosa, R. 27)	٠•	$2^{1/2}$
To the Lago di Como, Lago di Lugano, and Lago Maggiore	(RR	. 22,	,
23, 25) and on to Turin			$2^{1/2}$
Turin (R. 7)		٠.	1
From Turin to Genoa (R. 11)			$^{1}/_{2}$
Genoa (R. 15), and excursion to Pegli (Villa Pallavicini, p	. 81)	١.	2
Via Spezia to Pisa, see R. 18; Pisa (R. 51)			$1^{1}/_{2}$
Via Lucca and Pistoja to Florence, see R. 52			1
Florence (R. 53)			6
From Florence to Faenza and Ravenna (R. 49)			l/2
Ravenna (R. 48)			1

I)ays
From Ravenna to Bologna (R. 48)	1/2
Bologna (R. 46)	$1^{1/2}$
From Bologna via Ferrara (R. 44) to Padua, see R. 44	1
Or to Modena (R. 43) and Parma (R. 42), see R. 41	11 2
From Modena viâ Mantua to Verona (see R. 35) and viâ Vicenza	
to Padua (see R. 36)]	$1^{1/2}$
Padua (R. 37), and thence to Venice	1
Venice (R. 39)	4
From Venice (viâ Vicenza) to Verona (R. 34), see R. 36	2
(Excursion to Mantua (p. 214), when the way from Modena to Verona	
viâ Mantua is not adopted	$^{1}/_{2}$]
Lago di Garda (R. 32)	$1^{1}/_{2}$
From Desenzano viâ Brescia (R. 31) and Bergamo to Milan (RR. 30, 29)	1
To those who wish to visit only a part of North Italy (whet	her
the eastern or western), the following itineraries may be reco	
)Ш-
mended: —	
The state of the first than the state of the	
	Days
From Trent or Mori to Riva (p. 194), Lago di Garda (R. 32)	$1^{1}/2$
Verona (R. 34)	1
Verona (R. 34)	1/2
From Verona viâ Vicenza (p. 218) to Padua	1
Padua (R. 37), and thence to Venice	1
Venice (R. 39)	4
Venice (R. 39)	1
Bologna (R. 46) Excursion to Ravenna (R. 48) From Bologna to Modena (R. 43) and Parma (R. 42), see R. 41.	$1^{1/2}$
Excursion to Ravenna (R. 48)	1
From Bologna to Modena (R. 43) and Parma (R. 42), see R. 41.	$1^{1}/_{2}$
From Parma viâ Piacenza (p. 300) to Milan	$\frac{1}{2}$ $2^{1/2}$
Milan (R. 19), and excursion to Pavia (the Certosa, R. 27)	$2^{1/2}$
Lago Maggiore, Lago di Lugano, Lago di Como (RR. 25, 23, 25), and	
from Lecco via Bergamo and Brescia (R. 31) to Verona	$3^{1/2}$
b. Western Part, starting from the St. Gotthard, Splügen, or Simplo	n.
	Days
Lago di Como, Lago di Lugano, Lago Maggiore (RR. 22, 23, 25) .	2
Milan (R. 19)	2
Milan (R. 19)	1
Turin (R. 7), and thence to Genoa (R. 11)	1
Genoa (R. 15), and excursion to Pegli (Villa Pallavicini, p. 81)	1
Excursion to Nice (RR. 16, 17)	3
From Genoa viâ Novi, Voghera, and Pavia (Certosa, R. 27) to Milan	$1^{1/2}$

The traveller entering Italy for the first time should do so, if the season be favourable, not by rail, but by one of the Alpine passes (Splügen, Simplon, etc.), as only thus will he obtain an adequate idea of the full ethnographical significance of the Alps, which conceal so new and so strange a world from northern Europe. The luxurious character of the Italian climate, vegetation, and scenery, the soft richness of the language, and the courtly manners of the upper classes all present a striking contrast to the harsher and rougher characteristics of German Switzerland or the Tyrol. On no account, however, should he traverse these passes at night, and he should always inform himself beforehand of the condition of the diligence, and raise an energetic protest against broken windows and similar inconveniences. In spring it is advisable to wear co-

loured spectacles as a precaution against the dazzling reflection from the extensive snow-fields (p. xxvii).

III. Language.

It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay 'alla Inglese' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, and who dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. Those who know a little Italian, and who take the usual precaution of ascertaining charges beforehand (contrattare, bargain) in the smaller hotels, in dealings with drivers, gondoliers, guides, etc., and in shops, will rarely meet with attempts at extortion in North Italy.†

IV. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. The countenance and help of the English and American consuls can, of course be extended to those persons only who can prove their nationality. The Italian police authorities are generally civil and obliging.

Foreign Office passports may be obtained through C. Smith & Son, 63 Charing Cross, Lee and Carter, 440 West Strand, E. Stanford, 26 Cockspur Street, Charing Cross, or W. J. Adams, 59 Fleet Street (charge 2s.; agent's fee 1s. 6d.).

Custom House. The examination of luggage at the Italian frontier railway-stations is generally lenient, but complaints are sometimes made as to a deficiency of official courtesy at diligence-Tobacco and cigars (only six pass free) are the articles stations. chiefly sought for. The custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. At the gates of most of the Italian towns a tax (dazio consumo) is levied on comestibles, but travellers' luggage is

^{1 +} A few words on the pronunciation may be acceptable to persons unacquainted with the language. C before e and i is pronounced like the English ch; g before e and i like j. Before other vowels c and g are hard. Ch and gh, which generally precede e or i, are hard. Sc before e hard. Ch and gh, which generally precede e or i, are hard. So before e or i is pronounced like sh; gh and gl between vowels like nyi and lyi. H is silent. The vowels a, e, i, o, u are pronounced ah, \bar{a} , ee, o, o. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl). 'Voi' is used in addressing waiters, drivers, etc., 'tu' by those only who are proficient in the language. 'Voi' is the usual mode of address among the Neapolitans, but elsewhere is generally regarded as inelegant or discourteous.

passed at the barriers (limite daziario) on a simple declaration that it contains no such articles.

Luggage. If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person (comp. p. xvii).

V. Public Safety. Beggars.

Public Safety in North Italy is on as stable a footing as to the N. of the Alps. Travellers will naturally avoid lonely quarters after night-fall. The policeman in the town is called *Guardia*; the gend'arme in the country, *Carabiniere* (black coat with red facings and cocked hats). No one may carry weapons without a licence. Concealed weapons (sword-sticks; even knives with spring-blades, etc.) are absolutely prohibited.

Begging still continues to be one of those national nuisances to which the traveller must accustom himself. It is most prevalent at church-doors, but has also begun to increase again on roads and streets. If a donation be bestowed, it should consist of the smallest possible copper coin (2 c. or at most 5 c.).

VI. Gratuities. Guides.

Gratuities. — The traveller should always be abundantly supplied with copper coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity (buona mano, mancia, da bere, sigaro) in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums, as liberality frequently becomes a source of annoyance and embarassment. Thus, if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy. The following hints will be found useful by the average tourist. In private collections a single visitor should bestow a gratuity of 1/2 fr., 2-3 pers. 3/4, 4 pers. 1 fr. For repeated visits half as much. For opening a church-door, etc., 10-20 c. is enough, but if extra services are rendered (e.g. uncovering an altar-piece, lighting candles, etc.) from 1/4 to 1 fr. may be given. The Custodi of all public collections where an admission-fee is charged are forbidden to accept gratuities.

In hotels and restaurants about 5-10 per cent of the reckoning

should be given in gratuities, or less if service is charged for. When 'service' and 'couvert' appear on the bill, no fees should be given.

Valets de Place (Guide, sing. la Guida) may be hired at 5-7 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices.

In Venice, etc., parties are frequently formed by the guides, who undertake to conduct them to all the sights at a charge of 4 fr. each person, which includes gondola-fares and fees, but, as the number is unlimited, the members of the party lose their independence. A party of 2-6 persons will find it far preferable to have a guide at their own disposal (fee about 20 fr. per day, including everything).

VII. Railways and Steam Tramways.

Railways. - Northern Italy is now overspread with so complete a network of railways that the traveller will seldom use any other conveyance, except on the Alpine routes and on the lakes. The rate of travelling is very moderate, rarely reaching 30 M. per hour. The first-class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Separate first and second-class compartments are reserved for ladies. Sleeping-carriages (coupé a letti) are provided on all the main lines at a small extra charge. Railway time is that of Central Europe.

Among the expressions with which the railway-traveller will soon become familiar are — 'pronti' (ready), 'partenza' (departure), 'si cambia trens' (change carriages), 'essere in coincidenza' (to make connection), and 'uscita' (egress). The station-master is called 'capostazione'. Smoking compartments are labelled 'pei fumatori', those for non-smokers 'è vietato di fumare'. The fastest mail trains are called Treni Direttissimi (1st and at funare. The fastest main trains are called trem Directissim (1st and 2nd class only) and the ordinary expresses Treni Directi. The Treni Accelerati are somewhat faster than the Treni Omnibus. The Treni Misti are composed partly of passenger carriages and partly of goods-waggons. The fares are about 4/5 d. per mile for third class, 11/10 d. for second class, and 13/5 d. for first class.

When about to start from a crowded station, the traveller will find it convenient to have as nearly as possible the exact fare ready before taking tickets. 'Mistakes' are far from uncommon on the part of the ticket-clerks. In addition to the fare, a tax of 5 c. is payable on each ticket, and the express fares are 10 per cent higher than the ordinary. It is also very important to be at the station early. The ticket-office at large stations is open 1 hr., at small stations 1/4-1/2 hr. before the departure of the train. Holders of tickets alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the uscita.

Passengers by night-trains from the larger stations may hire pillows (cuscino, quanciale; 1 fr.). These must not be removed from the compartment.

The traveller should, if possible, know the weight of his luggage approximately, in order to guard against imposition (1 kilogramme = about 21/5 lbs.). No luggage is allowed free, except small articles taken by the passenger into his carriage; the rate of charge is 4½ c. for 100 kilogrammes per kilomètre. The luggageticket is called lo scontrino. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff; and their impudent attempts at extortion should be firmly resisted. Travellers who can confine their imp dimenta to articles which they can carry themselves and take into the carriages with them will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at a considerable distance from the railway, had better leave their heavier luggage at the station till their return (dare in deposito, or depositare; 5 c. per day for each piece, minimum 10 c.). Luggage, however, may be sent on to the final destination, though the traveller himself break the journey. On alighting at small stations, the traveller should at once look after his luggage in person.

During the last few years an extraordinary number of robberies of passengers' luggage have been perpetrated in Italy without detection, and articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xv).

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

The best collections of time-tables are the 'Indicatore Ufficiale delle Strade Ferrate', etc. (published monthly by the Fratelli Pozzo at Turin; price 1 fr.) and the Orario del Movimento Treni e Piroscaft (published by Arnaboldi at Florence; 1 fr.). Smaller editions, serving for ordinary purposes, are issued at 50 c. and 20 c., while the traveller in N. Italy may content himself with the Orario Ufficiale il Sempione per le Ferrovie, Navigazione e Tramway dell' Italia settentrionale (10 c.).

THROUGH TICKETS to various parts of Italy are issued in London (at the principal stations of the southern railways; by Messrs. Cook & Son, Ludgate Circus; etc.), in Paris, and at the chief towns of Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free.

Those with whom economy is an object may save a good deal by taking return-tickets to the Swiss frontier, travelling third-class through Switzerland, and then taking circular tour tickets in Italy.

CIRCULAR TICKETS (viaggi circolari) to the principal towns in Italy, the Italian lakes, etc., available for 15-60 days, may be purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 45 per cent (but without a free allowance of luggage). The circular tours for Northern Italy are described in detail in the railway guides mentioned above. These tickets require xviii HOTELS.

to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. If, therefore, the traveller leaves the train before the station for which his ticket has been stamped he must at once apply to the capostazione for recognition of the break in the journey ('accertare il cambiamento di destinazione'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an 'annotazione' at the station where he alights, enabling him to resume his circular tour after his digression ('vale per riprendere alla stazione . . . il viaggio interrotto a . . . '). If this ceremony be neglected the holder of the ticket is required to pay treble fare for the omitted portion of the route for which the ticket is issued.

RETURN TICKETS (Biglietti d'andata e ritorno) may often be advantageously used for short excursions. They are generally available for one day only, but those issued on Saturdays and the eves of festivals are available for three, those issued on Sundays and festivals for two days. It should also be observed that if the traveller alights at a station short of his destination he forfeits the part of the ticket between this point and the station to which the ticket is issued (in both directions).

Within the last few years a system of Steam Tramways (Tramvia a Vapore) has been developed in North Italy, which entirely throws into the shade anything of the kind hitherto attempted in Great Britain or America. The principal centres of this system are Milan and Turin (see pp. 117, 25). These tramways are on the whole of little importance for the tourist, but facilitate a visit to several interesting little towns at some distance from the great railway-routes. The rate of speed attained on them is about half that of the ordinary railways. Comp. Il Sempione (see p. xvii).

VIII. Hotels.

FIRST CLASS HOTELS, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them having fixed charges: room 21/2-5 fr., bougie 75 c. to 11/2 fr., attendance (exclusive of the 'facchino' and portier) 1 fr., table d'hôte 4-6 fr. The charge for dinner does not include wine, which is usually dear and often poor. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. The charges for meals furnished in private rooms or at unusual times are much higher. The cuisine is a mixture of French and Italian. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-11/2 fr.), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them. Rooms on the groundfloor should be avoided.

The SECOND CLASS HOTELS are thoroughly Italian in their arrangements, and are rarely very clean or comfortable. The charges are little more than one-half of the above: room 1-3, attendance 1/2, omnibus 1/2-1 fr. They have no table d'hôte, but there is genHOTELS. xix

erally a trattoria connected with the house, where refreshments à la carte, or a dinner a prezzo fisso, may be procured at any hour. Fair native wines, usually on draught, are furnished in these houses at moderate prices. Morning coffee, especially in the smaller towns. is usually taken at a café and not at the inn. It is everywhere customary to make enquiries beforehand as to the charges for rooms, not forgetting the servizio e candela; and the price of the dinner (if not à la carte) should also be agreed upon (2-4 fr., with wine $2^{1/2}-4^{1/2}$ fr.). These inns will often be found convenient and economical by the voyageur en garçon, and the better houses of this class may even be visited by ladies, when at home in Italian: the new-comer should frequent hotels of the first class only. - As matches are rarely found in these hotels, the guest should provide himself with a supply of the wax-matches (cerini) sold in the streets (1-2 boxes 5 c.). Soap is also an 'extra', for which a high price is charged.

The Pensions of Venice and Florence also receive passing travellers, but as the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

Hôtels Garnis are to be found in most of the larger towns, with charges for rooms similar to those in the second-class hotels.

PRIVATE APARTMENTS are recommended for a prolonged stay. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (e.g. a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. Comp. p. xxviii.

Money and other valuables should either be carried on the person or entrusted to the landlord in exchange for a receipt.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller in N. Italy will rarely suffer from this shortcoming even in hotels of the second class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (polivere insetticida or contro gli insetti) or camphor somewhat repels their advances. The zanzāre, or gnats, are a source of great annoyance, and often of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (zanzarieri) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit lamp is also recommended, and pastilles (fidibus contro le zanzare) may be purchased at the principal chemists' for the same purpose (see p. 235). A weak solution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (la biancheria) will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), la camicia (di tela, di cotone, di lana); collar, il solino, il colletto; cuff, il polsino; drawers, le mutande; woollen undershirt, una flanella or giubba di flanella; petticoat, la sottana; stocking, la calza; sock, la calzetta; handkerchief (silk), il fazoletto (di seta). To give out to wash, dare a bucato (di bucato, newly washed); washing list, la nota; washerwoman, laundress, la stiratrice, la lavandaja; buttons, i bottoni.

IX. Restaurants. Cafés. Osterie.

Restaurants of the first class (Ristoranti) in the larger towns resemble those of France or Germany, and have similarly high charges. - The more strictly national Trattorie are chiefly frequented by Italians and gentlemen travelling alone, but those of the better class may be visited by ladies also. They are frequented chiefly between 5 and 8. Breakfast or a light luncheon before 1 o'clock may be more conveniently obtained at a café (p. xxi). Dinner may be obtained alla carta for 11/2-3 fr., and sometimes a prezzo fisso for 2-5 fr. The waiters expect a gratuity of 2-5 soldi. The diner who wishes to confine his expenses within reasonable limits should refrain from ordering dishes not mentioned in the bill of fare. The waiter is called cameriere (or bottega), but the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions he may be checked with the word 'basta'. The diner calls for his bill (which should be carefully scrutinized) with the words 'il conto'.

List of the ordinary dishes at the Italian restaurants.

Antipasti, Principii, relishes taken as Asparagi, asparagus. whets (such as sardines, olives, or Spinaci, spinach. radishes). Minestra or Zuppa, soup. Brodo or Consume, broth or bouil-Zuppa alla Santè, soup with green vegetables and bread. Gnocchi, small puddings. Minestra di riso con piselli, rice-soup with peas. Risotto (alla Milanese), a kind of rice pudding (rich). Paste asciutte, maccaroni, al sugo e al burro, with sauce and butter; al pomidoro, with tomatoes. Salāmi, sausage (usually with garlic, aglio). Pollo, or pollastro, fowl. Potaggio di pollo, chicken-fricassée. Anitra, duck. Gallinaccio, turkey. Stufatino, Cibreo, ragout. Crochetti, croquettes. Pasticcio, pâté, patty. Erbe, vegetables. Contorno, Guarnizione, garnishing. vegetables, usually not charged for.

Carne lessa, bollita, boiled meat; in umido, alla genovese, with sauce; ben cotto, well-done; al sangue, all' inglese, underdone; ai ferri, cooked on the gridiron. Manzo, boiled beef. Fritto, una Frittura, fried meat. Fritto misto, a mixture of fried liver, brains, artichokes, etc. Frittata, omelette. Arrosto, roasted meat. Arrosto di vitello, or di mongana, roast-veal. Bistecca, beefsteak. Majale, pork. Montone, mutton. Agnello, lamb. Capretto, kid. Coscietto, loin. Testa di vitello, calf's head. Fégăto di vitello, calf's liver. Braccioletta di vitello, veal-cutlet. Rognoni, kidneys. Costoletta alla minuta, veal-cutlet with calves' ears and truffles; alla Milanese, baked in dough.

Esgaloppe, veal-cutlet with bread- | Sale, salt. crumbs. Patate, potatoes. Quaglia, quail. Tordo, field-fare. Lodŏla, lark. Pesce, fish. Sfoglia, a kind of sole. Funghi, mushrooms (often too rich). Presciutto, ham. Tova, eggs; da bere, soft-boile1; dure, hard-boiled; al piatto, poached. Polenta, boiled maize. Insalata, salad. Carciofi, artichokes. Piselli, peas. Lenticchie, lentils. Cavoli fiori, cauliflower. Gobbi, Cardí, artichoke stalks (with sauce). Zucchino, marrow, squash. Fare, beans. Fagiolini, Cornetti, French beans. Mostarda, simple mustard. Mostarda inglese or Senăpe, hot mustard.

Pepe, pepper. Ostriche, oysters (good in winter only). Dolce, sweet dish. Zuppa inglese, a favourite sweet dish. Budino (in Florence), pudding. Frutta, Giardinetto, fruit-desert. Crostata di frutti, fruit-tart. Crostata di pasta sfoglia, a kind of pastry. Fragŏle, strawberries. Pera, pear. Pomi, Mele, apples. Pérsici, Pesche, peaches. Uva, bunch of grapes. Fichi, figs. Noci, nuts. Limone, lemon. Arancio or portogallo, orange. Finocchio, root of fennel. Pane francese, bread made with yeast (the Italian is made without). Formaggio, cacio, cheese (Gorgonzola, Stracchino).

The Wine Shops (Osterie) are almost exclusively frequented by the lower ranks, except in Tuscany. Bread, cheese, and eggs are usually the only viands provided.

Wine (vino da pasto, table-wine; nero, red; bianco, white; dolce, pastoso, sweet; asciutto, dry; del paese, nostramo, wine of the country) is usually supplied in bottles one-half, one-fourth, or one-fifth of a litre (un mezzo litro; un quarto; un quinto or bicchiere). The prices are often inscribed on the outside of the shop ('6', '1', '8', meaning that half-a-litre costs 6, 7, or 8 soldi). Wines of a better quality are sold in ordinary quarts and pints.

In the North of Italy the following are the best wines: the carefully manufactured Piedmontese brands, Barōlo, Nebiolo, Grignolino, Barbīra, and the sparkling Asti spumante; Valtellina, known also in E. Switzerland; the Vincentine Marzemino and Breganze (a white sweet wine); the Paduan Bagnōli; the Veronese Valpolicella; in the province of Treviso, Conegliano, Raboso di Piave, Prosecco, and Verdiso; in Udine, Refosco; the wine of Bologna, partly from French vineyards; Lambrusco, etc.

In Tuscany the best wines (almost all red) are: Chianti (best Broglio), Rufina (best Pomino), Nipozzano, Altomena, and Carmignano, and Aleatico (sweet). Orvieto and Montepulciano are produced farther to the south. — In Tuscany a 'fiasco', or straw-covered flask holding three ordinary bottles, is generally brought, but only the quantity consumed is paid for. Smaller bottles may be obtained: mezzo fiasco (1/2), quarto fiasco (1/4), ottavino (1/8).

Cafés are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices, coffee, vermouth (usually with Seltzer water), etc. The tobacco smoke is often very dense.

Caft nero, or coffee without milk, is usually drunk (15-25 c. per cup). Caft latte is coffee mixed with milk before served (30-50 c.); or caft e latte, i.e. with the milk served separately, may be preferred. Chocolate (cioccolata) costs 30-50 c. Roll (pane) 5, with butter (pane al burro) 20 c. Cakes or biscuits (paste) 5-15 c. — The usual viands for lunch are ham, sausages, cutlets, beefsteaks, and eggs.

Ices (gelato) of every possible variety are supplied at the cafés at

30.90 c. per portion; or half a portion (mezzo) may be ordered. Sorbetto, or half-frozen ice, is much in vogue in the forenoon. Granita is waterice (limonata, lemon; aranciata, orange; di caffè, coffee). Gassosa, aërated lemonade, is also frequently ordered. The waiters, who expect a sou or more, according to the amount of the payment, are apt to be inaccurate in changing money.

The principal Parisian and Viennese newspapers (giornali) are to be

The principal Parisian and Viennese newspapers (giornali) are to be found at all the larger cafés, English less often. Italian papers (usually

5 c.) are everywhere offered by newsvendors.

Cigars (Sigări) in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (Scelti Romani, Virginias, Vevays, Pressati, Cavours, Napoletani, Toscani, Minghetti, etc.) vary from 71/2 to 18 c. Good imported cigars may be bought at the best shops in the large towns for 25-60 c. each, and also foreign cigarettes.— Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

X. Sights, Theatres, Shops, etc.

Churches are open in the morning till 12 or 12. 30, and generally again from 4 to 7 p.m., while the most important are often open the whole day. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. Those which are always kept covered are shown by the verger (sagrestano or nonzolo), who expects a fee of 30-50 c. from a single traveller, more from a party.

Museums, picture-galleries, and other collections are usually open from 9 or 10 to 4 o'clock. All the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays gratis. Artists are admitted without charge. Gratuities are forbidden.

The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), the Monday and Tuesday during the Carnival, Palm Sunday, Easter Sunday, Ascension Day, Whitsunday, Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (25th Mar.), All Saints' Day (1st Nov.), and on Christmas Day. A good many other days are also sometimes observed as holidays, such as the Thursday before the Carnival (Giovedi grasso), the day sacred to the local patron-saint, and the birthdays of the king (14th Mar.) and queen (20th Nov.). — For Florence, comp. p. 393.

Theatres. Performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit (platēa), to which the 'biglietto d'ingresso' gives access, is the usual resort of the men, while the boxes and sometimes the stalls (scanni chiusi, sedie chiuse, poltrone, or posti distinti) are frequented by ladies. A box (palco) must always be secured in advance. — The theatre is the usual

evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The instrumental music is seldom good.

Shops rarely have fixed prices. It is generally enough to offer two-thirds or three-fourths of the price demanded ('contrattare', to bargain). 'Non volete?' (then you will not) is a remark which usually has the effect of bringing the matter to a speedy adjustment. Purchases should never be made in presence of a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket.

XI. Post Office. Telegraph.

In the larger towns the **Post Office** is open daily from 8 a.m. to 8 or 8.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether 'poste restante', Italian 'ferma in posta', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting-card instead of giving his name orally. Postage-stamps (francobolli) are sold at the post-offices and at many of the tobacco-shops. The mail-boxes (buca or cassetta) are labelled 'per le lettere', for letters, and 'per le stampe', for printed matter.

Letters of 15 grammes (1/2 oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad (per l'estero) to any of the states included in the postal union (now comprising the whole of Europe as well as the United States, Canada, etc.) 25 c. The penalty (segnatassa) for insufficiently prepaid letters is considerable. — Postcards (cartolina postale) for both Italy and abroad (per l'estero) 10 c., reply-cards (con risposta pagata), inland 15 c., abroad 20 c. — Letter-cards (biglietto postale) for the city 5 c., for Italy 20 c., for foreign countries 25 c. — Book-packets (stampe sotto fascia), 2 c. per 50 grammes, for abroad 5 c. — Registration-fee (raccomandazione) for letters for the 25 C. — BOOK-PACKETS (stamps soito fascia), 2 C. per 50 grammes, 101 abroad 5 c. — Registration-rec (raccomandazione) for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed 'raccomandata', and the stamps must be affixed in front at the different corners. — Post Office Orders, see p. xii.

A PARCEL Post exists between Italy and Great Britain, the rates and conditions of which may be ascertained at any post-office. Articles, such as flowers etc.—post liable to duty are best sent as samples of no value.

as flowers, etc., not liable to duty are best sent as samples of no value (campione senza valore) in Italy 2 c. per 50 gr., abroad 10 c.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 26, France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Sweden 26, Norway 34 c. To America from 33/4 fr. per word upwards, according to the state. Within the kingdom of Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste (telegrammi urgenti), which take precedence of all others, may be sent at thrice the above rates

XII. Climate. Winter Stations. Seaside Resorts. Health. By Dr. Hermann Reimer.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature here is 37-40° Fahr, as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as Arco, Gardone-Riviera, Lugano, and Pallanza, thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is extremely cold, the mean temperature being below 35° Fahr, or about equal to that of the lower Rhine. Changes of weather, dependent upon the direction of the wind, are frequent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of Venice are described at p. 238.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the coast from Hyères to Genoa and thence to Leghorn, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent

occurrence in the Riviera that the harbours are perfectly smooth while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus, while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is $48-50^{\circ}$.

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the Mistral, which is at its worst at Avignon and other places in the Rhône Valley, where it may be said without exaggeration to blow on one of every two days. As a rule this wind lasts for a period of 3-17 days at a time, rising at about 10 a.m. and subsiding at sunset; and each such period is generally followed by an interval of calm and fine weather. As the Mistral sweeps the coast from W. to E. it gradually loses its strength, so that at San Remo, for instance, it is much less violent than at Cannes or Hyères. The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The Scirocco as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While Nice has 36 rainy days between November and April, Mentone has 44, Nervi 54, and Pisa 63. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The Olive, which is already found in the neighbourhood of the N. Italian lakes, here

attains great luxuriance, while the Eucalyptus globulus (which grows rapidly and to an astonishing height), the Orange, the Lemon, and several varieties of Palms also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the wintersunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is. however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverish or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland, e.g. from Nice to Cimiez. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as Pallanza or Lugano.

The average temperature of the three winter-months (December, January, and February) at the following winter-resorts is as here given: Lugano 36.5° Fahr., Pallanza 38.5°, Venice 38.75°, Arco 38.75°, Gardone-Riviera 40°, Pisa 42°, Nervi 48°, Nice 49°, Cannes 49.5°, Mentone (E. bay) 49.75°, San Remo 51°, Ajaccio 52°.

The above considerations will show that it is often necessary to discount the unpropitious opinions of those who happen to have visited the Riviera under peculiarly unfavourable climatic conditions. Not only do the ordinary four seasons differ from each other on the Riviera, but the different parts of winter are also sharply discriminated. An uninterrupted series of warm and sunshiny days may be counted on with almost complete certainty in October and the first half of November. Then follows a rainy season, lasting till the end of the year, which restricts, but by no means abolishes, open-air exercise. January and February are generally fine and cloudless, but invalids have often to be on their guard against wind. March here, as elsewhere in the south, is the windiest month of all, but is much less boisterous in the E. part of the Riviera (from Mentone to Nervi) than at Hyères, Cannes, and Nice. April and May are delightful months for those who require out-door life in a warm climate. Places such as Nice, Cannes, Mentone, San Remo, and Nervi naturally offer many comforts and resources in unfavourable weather which are lacking at smaller and newer health-resorts.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as Cannes, Nice, Alassio, Savona, Pegli, Spezia, Viareggio, Leghorn, and Venice. The Mediterranean is almost tideless; it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A plaid should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to pro-

tect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night.

Health. English and German medical men are to be met with in the larger cities, and in most of the wintering-stations of the Riviera. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhæa in Italy, which is generally occasioned by the unwonted heat. The homæopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata. As small portable medicine-case, such as those prepared and stocked with tabloid drugs by Messrs. Burroughs, Wellcome, & Co., Holborn Viaduct, London, will often be found usefu'.

Italian Art.

A Historical Sketch by Professor A. Springer.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic DUCTORY. nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step, and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive: but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class. the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations. therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

The two great epochs in the history of art which principally arrest the attention are those of Classic Antiquity, and of the Classic Antiquity, the culminating period of the so-called Renaissance. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a

deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be GREEK AND apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the HELLENIC STYLES DIS- temple alone. The Doric order, in which majestic gravity is TINGUISHED. expressed by massive proportions and symmetrical decoration, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple - architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. As long as a visit to Greece and Asia Minor is within the reach of comparatively few travellers, a sojourn in Italy may be recommended as best calculated to afford instruction with respect to the growth of ancient art. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

This supremacy of Greek intellect in Italy was established in a GREECE twofold manner. In the first place Greek colonists intro-SUPREME IN duced their ancient native style into their new homes. This ART. is proved by the existence of several Doric temples in Sicily, such as those of Selinunto (but not all dating from the same period), and the ruined temples at Syracuse, Girgenti, and Segesta. On the mainland the so-called Temple of Neptune at Paestum, as well as the ruins at Metapontum, are striking examples of the fully developed elegance and grandeur of the Doric order. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus

gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely re- ARCHITECnounce independent effort. This remark applies especially to their Architecture. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing, the skill in blending contrasts, and the directing taste admirable. The lofty gravity of the Doric Style+ must not be sought for at Rome. The Doric

[†] Those unacquainted with architecture will easily learn to distinguish the different Greek styles. In the Doric the shafts of the columns (without bases) rest immediately on the common pavement, in the Ionic they are separated from it by bases. The flutings of the Doric column immediately adjoin each other, being separated by a sharp ridge, while those of the Ionic are disposed in pairs, separated by broad unfluted intervening spaces. The Doric capital, expanding towards the summit, somewhat resembles a crown of leaves, and was in fact originally adorned with painted representations of wreaths; the Ionic capital is distinguished by the volutes (or scrolls) projecting on either side, which may be regarded rather as an appropriate covering of the capital than as the capital itself. The entablature over the columns begins in the Doric style with the simple, in the Ionic with the threefold architrave, above which in the Doric order are the metopes (originally openings, subsequently receding panels) and triglyphs (tablets with two angular grooves in front, and a half groove at each end, resembling extremities of beams), and in the Ionic the frieze with its sculptured enrichments. In the temples of both orders the front culminates in a pediment. The so-called Tuscan, or early Italian column, approaching most nearly to the Doric, exhibits no decided distinctive marks; the Corinthian, with the rich capital formed of acanthus-leaves, is essentially of a decorative character only. The following technical terms should also be observed. Temples in which the columns are on both sides enclosed by the projecting walls are termed 'in antis' (antæ = end-pilasters); those which have one extremity only adorned by columns, prostyle; those with an additional pediment at the back, supported by columns, amphiprostyle; those entirely surrounded by columns, peripteral. In some temples it was imperative

column in the hands of Roman architects lost the finest features of its original character, and was at length entirely disused. The Ionic column also, and corresponding entablature, were regarded with less favour than those of the Corinthian order, the sumptuousness of which was more congenial to the artistic taste of the Romans. As the column in Roman architecture was no longer destined exclusively to support a superstructure, but formed a projecting portion of the wall, or was of a purely ornamental character, the most ornate forms were the most sought after. The graceful Corinthian capital, consisting of slightly drooping acanthus-leaves, was at length regarded as insufficiently enriched, and was superseded by the so-called Roman capital (first used in the arch of Titus), a union of the Corinthian and Ionic. An impartial judgment respecting Roman architecture cannot, however, be formed from a minute inspection of the individual columns. nor is the highest rank in importance to be assigned to the Roman temples, which, owing to the different (projecting) construction of their roofs, are excluded from comparison with the Greek. Attention must be directed to the several - storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eve: and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (e.g. as members of a facade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at Verona, the Triumphal Arches at Aosta and Susa, etc.), and though the smaller local collections of Lombardy and Tuscany may not detain the traveller long, he will undoubtedly find ample food for his admiration in the magnificent antique sculptures at Florence (the Niobe Group, the Apollino, the formerly over-rated Medicean Venus, etc.). — Upper Italy and Tus-

that the image of the god erected in the cella should be exposed to the rays of the sun. In this case an aperture was left in the ceiling and roof, and such temples were termed hypæthral. Temples are also named tetrastyle, hexastyle, octastyle, etc., according to the number of columns at each end. — A most attractive study is that of architectural mouldings and enrichments, and of those constituent members which respectively indicate superincumbent weight, or a free and independent existence. Research in these matters will enable the traveller more fully to appreciate the strict harmony of ancient architecture.

cany stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may proudly boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to the lowest depths. In order, however, to place the reader at a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a short sketch of the progress of Italian art in general from the early part of the middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously re-Period OF ART. garded as the result of a forcible rupture from ancient Roman art, and a sudden and spontaneous invention of a new style. But the eve and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the lessons of the ancient. The best proof of this is afforded by the paintings of the Roman CATACOMBS. These were by no means originally the secret, anxiously-concealed places of refuge of the primitive Christians, but constituted their legally-recognised, publiclyaccessible burial-places. Reared in the midst of the customs of heathen Rome, the Christian community perceived no necessity to deviate from the artistic principles of antiquity. In the embellishment of the catacombs they adhered to the decorative forms handed down by their ancestors: and in design, choice of colour, grouping of figures, and treatment of subject, they were entirely guided by the customary rules. Even the sarcophagus-sculptures of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in the pictorial, and the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term Basilica Style is often employed to designate early Christian architecture down to the 10th century. The name is of great antiquity, but it is a mistake to suppose that the early Christian basilicas possessed anything beyond the mere name in common with those of the Roman fora. The latter struc-

tures, which are proved to have existed in most of the towns of the Roman empire, and served as courts of judicature and public assembly-halls, differ essentially in their origin and form from the churches of the Christians. The forensic basilicas were neither fitted up for the purposes of Christian worship, nor did they, or the heathen temples, serve as models for the construction of Christian churches. The latter are rather to be regarded as extensions of the private dwelling-houses of the Romans, where the first assemblies of the community were held, and the component parts of which were reproduced in ecclesiastical edifices. The church, however, was by no means a servile imitation of the house, but a free development from it, of which the following became the established type. In front is a quadrangular fore-court (atrium), of the same width as the basilica itself, surrounded with an open colonnade and provided with a fountain (cantharus) for the ablutions of the devout. This forms the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early Christian basilicas exhibit a neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring the spoil to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety: while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at RAVENNA, where during the Ostrogothic supremacy (493-552), as well as under the succeeding Byzantine empire, architecture was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the

interior appropriately moulded with reference to the superincumbent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in the Baptistery of the Orthodox and Tomb of Galla Placidia) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of S. Vitale (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'BYZANTINE' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse. every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and insignificant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of S. Sophia, and prevails throughout Oriental Christendom, but in the West, including Italy, only occurs sporadically. With the exception of the churches of S. Vitale at Ravenna, and St. Mark at Venice, the edifices of Lower Italy alone show a frequent application of this style.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian Growth art than on architecture. A brisk traffic in works of art of Art in was carried on by Venice, Amalfi, and other Italian towns, Italy. with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine.

On the contrary, notwithstanding various external influences, it underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition, and the national idea of form could not be repressed or superseded.

About the middle of the 11th century a zealous and promis-ROMAN ing artistic movement took place in Italy, and the seeds ESQUE were sown which three or four centuries later vielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient: meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the Romanesque Style. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active partyconflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches

are unquestionably the more organically conceived, the individual parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa, founded as early as the 11th century, or the church of S. Miniato near Florence, dating from the 12th, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. In the Baptistery of Florence (S. Giovanni) a definite Roman structure (the Pantheon) has even been imitated. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctively only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated for by the beauty of the individual edifices. the North possesses structures of greater importance in the development of art. Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At Verona we may mention the famous church of St. Zeno with its sculpROMANtured portals. In the same style are the cathedrals of FerESQUE
rara, Modena, Parma, and Piacenza, the church of S. AmCHURCHES
brogio at Milan, with its characteristic fore-court and façade, and that of S. Michele at Pavia, erroneously attributed to the Lombardi.
Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of Pisa, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The

churches of Lucca are copies of those at Pisa. Those of Florence, however, such as the octagonal, dome-covered baptistery and the church of S. Miniato al Monte, exhibit an independent style.

The position occupied by Italy with regard to Gothic architecture is thus rendered obvious. She could not entirely GOTHIC ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects (practised at Assisi by the German master Jacob), and adopted as being in consonance with the tendency of the age: it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of Milan cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of Florence, Siena, Orvieto, in the church of S. Petronio at Bologna, and in numerous secular edifices, such as the Loggia dei Lanzi at Florence, the communal palaces of mediæval Italian towns, and the palaces of Venice. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices. - whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only REVIVAL account for this by attributing it to chance. The popular of Ancient story was that the sculptor Niccolò Pisano was induced by Art Ideals. an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 366, 368). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher interest is awakened by their peculiarly fresh and lifelike tone, indicating the enthusiastic concentration with which the master devoted himself to his task. By his son, Giovanni Pisano, and his followers of the Pisan School, ancient characteristics were placed in the background, and importance was attached solely to life and expression (e.g. reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who ob-RISE OF served the change of views, the revolution in sense of form, MODERN and the superiority of the more recent works in life and expression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect Giotto di Bondone (1276-1336), the father of modern Italian art, with GIOVANNI CIMABUE (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence.) But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panelpainting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master Duccio, who was remarkable for his sense of the beauti-

ful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that GIOTTO'S Giotto's celebrity is not due to any single perfect work of INFLUENCE. art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, lifelike scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of S. Croce (especially the choirchapels) and S. Maria Novella at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at Assisi and in the Madonna dell' Arena at Padua, where in 1306 he executed a representation of scenes from the lives of the Virgin and the Saviour. The Campo Santo of Pisa affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (e.g. the Triumph of Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as well as in the 14th, Florence continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmo- FLORENCE sphere, which he regards as highly conducive to intelligence A CRADLE and refinement. The fact, however, is, that Florence did OF ART. not itself produce a greater number of eminent artists than other places. During a long period Siena successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters D'AVANZO and ALTICHIERI (paintings in the Chapel of S. Giorgio in Padua), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

The word Renaissance is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be SANCE more zealously prosecuted, the essential character of the CULTURE. Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and

the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, and they aim at mastering the principles of each different They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious Leon Battista ALBERTI, who is entitled to the same rank in the 15th century, as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various pheno-

mena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically naissance applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the NATURE.

NATURE.

presentation is, however, only the basis for the expression of life-like character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a

striking resemblance to the naïve and not unpleasing tone of the chronicler. The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (fresco) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. an ambitious thirst for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illus-STUDY trious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of

course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

These remarks will, it is hoped, convey to the reader a general Character idea of the character of the Renaissance. Those who existics of amine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style recture. no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the Pitti Palace at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the mass, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the facade. That the architects thoroughly understood the æsthetic effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces. in which the roughly hewn blocks (rustica) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination. The Cancelleria is justly considered a beautifully organised structure; and when, after the example of Palladio in church-façades, a single series of columns was substituted for those resting above one another, symmetry of proportion was also the object in view.

From the works of Brunelleschi (p. xlvi), the greatest master of the Early Renaissance, down to those of Andrea Palladio of Vicenza (p. xlvii), the last great architect of the Renaissance, the works of all the architects of that period will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Flor- EARLY RE entine Pitti, Riccardi, and Strozzi palaces are still based on NAISSANCE. the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the real organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect: the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutiæ, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art.

There is no doubt that the Renaissance palaces (among which that of Urbino, mentioned in vol. ii. of this Handbook, has always been regarded as pre-eminently typical) are more attractive than the These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern Italy in particular are worthy of examination. The first early Renaissance work constructed in this part of the country was the facade of the Certosa of Pavia, a superb example of decorative architecture. Besides the marble edifices of this period we also observe structures in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome, and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the church of the Madonna della Croce near Crema and several others at Piacenza and Parma (Madonna della Steccata). It was in this region that Bramante prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the Ospedale Maggiore at Milan, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of Bologna (p. 322).

The visitor to Venice will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of S. Zaccaria is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of S. Maria dei Miracoli and the Scuola di S. Marco exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the Lombardi, to whom most of the Venetian buildings of the 15th cent. are attributed; but we shall afterwards advert to the farther progress of Venetian architecture (p. xlvii). One of the most famous architects of N. Italy was Fra Giocondo of Verona, a monk, philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At Florence, the scene of Filippo Brunelleschi's labours (1379-1446), the attention is chiefly arrested by the church of S. Lorenzo (1425), with its two sacristies (the earlier by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small Cappella dei Pazzi near S. Croce is also The Palazzo Rucellai is also important as showing the noticeable. combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. Siena, with its numerous palaces, Pienza, the model of a Renaissance town, and Urbino also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by Bramante's epoch (1444-1514), with which began the golden age of symmetrical construc-ZENITH tion. With a wise economy the mere decorative portions OF THE RE-were circumscribed, while greater significance and more NAISSANCE. marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the Church of St. Peter been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated

unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The great masters of this culminating period of the Renaissance were RAPHAEL, BALDASSARE PERUZZI, the younger Antonio da Sangallo of Rome, MICHELE SAMMICHELI of Verona (p. 202), JACOPO SANSO-VINO of Venice, and lastly MICHAEL ANGELO. The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, though not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected: they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only.

The traveller will become acquainted with the works of Bramante and his contemporaries at Rome (see vol. ii. of this Hand-FAMOUS REbook), but there are other places also which possess important NAISSANCE examples of the 'High Renaissance' style. At Florence, for BUILDINGS. example, are the Palazzo Pandolfini and the Palazzo Uguccioni, both of which are said to have been designed by RAPHAEL; the Court of the Pitti Palace by BART. Ammanati; the Palazzo Serristori and the Palazzo Bartolini by BACCIO D'AGNOLO. We must also mention Mantua as the scene of the architectural labours of Giulio ROMANO (p. 214), Verona with its numerous buildings by Sam-MICHELI (e.g. the Palazzo Bevilacqua), and Padua, where Gio-VANNI MARIA FALCONETTO (1458-1534) and ANDREA RICCIO, or properly Briosco (S. Giustina) flourished. At Venice the Renaissance culminated in the first half of the 16th cent. in the works of the Florentine Jacopo Sansovino (properly Tatti, 1477-1570), and at Genoa in those of GALEAZZO ALESSI (1500-72) of Perugia (e.g. S. Maria in Carignano).

In the middle and latter half of the 16th cent, Venice, Genoa, and Vicenza were zealous patrons of art. To this period ARCHI-belongs Andrea Palladio of Vicenza (1518-80; p. 220), TECTURE AT the last of the great Renaissance architects, whose Venetian Venice. churches (S. Giorgio Maggiore and Redentore) and Vicentine palaces are equally celebrated. The fundamental type of domestic architecture at Venice recurs with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the

Biblioteca of Sansovino (in the Piazzetta; p. 248) over the new Procurazie of Scamozzi (p. 244), although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Much, however, would be lost by the traveller who devoted his attention exclusively to the master-works which have been Works of extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (majolicas, manufactured at Pesaro, Urbino, Gubbio, and Castel-Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood (intarsia), often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life Sculpture manifests its greatest excellence in secular structures, cannot OF THE RE-fail to gratify the taste of the most superficial observer. NAISSANCE. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetic rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century. These,

however, contrary to immemorial usage, are executed in a pictorial style. LORENZO GHIBERTI (1378-1455), for example, in his celebrated (eastern) door of the Baptistery of Florence, is not satisfled with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by Luca della Robbia (1400-82) are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and lifelike vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. predilection for bronze-casting, an art which was less in vogue in the 16th cent., accords with their love of individualising their characters. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as S. Croce at Florence, the Frari and SS. Giovanni e Paolo at Venice, and the Santo at Padua, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the Medici and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor (such as the equestrian statues at Venice and Padua).

At Florence, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been Sculptors already mentioned, and with the famous Donatello (pro- of the Reperly Donato di Niccolò di Betti Bardi, 1386-1466), who Maissance.

introduced a naturalistic style, which, though often harsh, is full of life and character. The Judith Group in the Loggia de' Lanzi is an exaggerated and unpleasing example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of St. George and his Victorious David in bronze in the Museo Nazionale (p. 430), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in S. Lorenzo and the sculptures in the rescription of that church (p. 448) should also be inspected. Donaello's finest works out of Florence are his numerous sculptures in S. Antonio at Padua.

The next sculptor of note was Andrea Verrocchio (1435-88). Most of the other masters of this period (Antonio Rossellino, MINO DA FIESOLE, DESIDERIO DA ŜETTIGNANO) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown MATTEO CIVITALI of Lucca (1435-1501; Altar of St. Regulus in the Cathedral, p. 375). Important Florentine masters of the first half of the 16th cent. were GIOV. FRANC. RUSTICI (1474-1554), who was perhaps inspired by Leonardo, and particularly Andrea Sansovino (1460-1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at Florence, of superb monuments at Rome (in the choir of S. Maria del Popolo), and of part of the sculptures which adorn the Santa Casa at Loreto. Northern Italy also contributed largely to the development of the plastic art. The Certosa at Pavia, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were GIOVANNI ANTONIO AMADEO (sculptor of the huge monuments in the Cappella Colleoni at Bergamo), and, at a later period, CRISTOFORO SOLARI, surnamed IL GOBBO; Venice gave birth to the famous sculptor Alessandro LEOPARDI (d. 1521); RICCIO or BRIOSCO Wrought at Padua; Agos-TINO BUSTI, IL BAMBAJA (p. 120), and the above-mentioned CRISTO. FORO SOLARI, were actively engaged at Milan; and Modena afforded employment to Mazzoni and Begarelli (p. 311), artists in terracotta, the latter of whom is sometimes compared with Correggio.

Of the various works executed by these masters, Monumental Tombs largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail to derive genuine pleasure from the inexhaustible freshness of

imagination and richness of detail displayed within so narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture galleries will not afford an accurate insight into the painting of that period. Sculp- PAINTING tures are frequently removed from their original position, of the Cinmany of those belonging to the Florentine churches, for QUECENTO. example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church del Carmine (Cappella Brancacci) at Florence are usually spoken of as the earliest specimens of the painting of the Renaissance. This is a chronological mistake, as some of these frescoes were not completed before the second half of the 15th century; but on material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain, even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the last century to the beauties of the pre-Raphaelite period, the works of Masaccio (1401-1428) and Filippino Lippi (1457-1504) should have been eagerly rescued from oblivion (comp. p. 398).

A visit to the churches of Florence is well calculated to convey an idea of the subsequent rapid development of the art of painting. The most important and extensive works are those of Domenico Ghirlandajo (1449-94): viz. frescoes in S. Trinità, Painting at those in the choir of S. Maria Novella, which in sprightliness of conception are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of Giotto in S. Croce, which also represent the legend of St. Francis, and to draw a parallel between Ghirlandajo's Last Supper in the monasteries of S. Marco and Ognissanti, and the work of Leonardo.) In the Dominican monastery of S. Marco reigns the pious and peaceful genius of Fra Giovanni Angelico da Fiesole (1387-1455), who, though inferior to his contemporaries in dramatic power, vies with the best of them in his depth of sentiment and his sense of beauty,

as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican.

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti), the collection of the Academy (p. 441) is also well calculated to afford a survey of the progress of Florentine painting.

Beyond the precincts of Florence, Benozzo Gozzoli's charming scenes from the Old Testament on the northern wall of the Campo PAINTING IN Santo of Pisa (p. 367), truly forming biblical genre-pictures. OTHER PARTS and his scenes from the life of St. Augustine in S. Gimi-OF TUSCANY. gnano, FILIPPO LIPPI's frescoes at Prato (p. 385), PIERO DELLA FRANCESCA'S Finding of the Cross in S. Francesco at Arezzo, and lastly Luca Signorblli's representation of the Last Day in the Cathedral at Orvieto, afford a most admirable review of the character and development of Renaissance painting in Central Italy. Arezzo and Orvieto should by no means be passed over, not only because the works they contain of Piero della Francesca and Luca Signorelli show how nearly the art even of the 15th century approaches perfection, but because both of these towns afford an immediate and attractive insight into the artistic taste of the mediæval towns of Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at Rome, where SANDRO BOTTICELLI (see p. 398), a pupil of the elder Lippi, Cosimo Rosselli (p. 398), Dom. Ghirlandajo, Signorelli, and Perugino have executed a number of rich compositions from the life of Moses and that of Christ.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general OTHER progress of art in Italy. Chords which are here but slightly chools. touched vibrate powerfully in Upper Italy. The works of ANDREA MANTEGNA (1431-1506; at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters Holbein and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective (p. 215). — The earlier masters of the Venetian School (VIVARINI, CRIVELLI) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by Gentile Bellini (1421-1507) and his brother Giovanni (1426-1516), sons of Giacomo (comp. p. 241). — The Um-

brian School also, which originated at Gubbio, and is admirably represented early in the 15th century by Ottaviano Nelli, blending with the Tuscan school in Gentile da Fabriano, and culminating in its last masters Pietro Vannucci, surnamed Perugino (1446-1524), and Bernaedino Betti, surnamed Pinturicchio (1454-1513), merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (e. g. Madonnas).

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to UNION OF combine what could hitherto be viewed separately only. DIFFERENT The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasised. The most abundant scope was therefore now afforded for the labours of the great triumvirate, Leonardo da Vinci, Michael Angelo Buonar-ROTI, and RAPHAEL SANTI, by whom an entirely new era was inaugurated.

Leonardo's (1452-1519) remarkable character can only be thoroughly understood after prolonged study. His comprehensive genius was only partly devoted to art; he also directed LEONARDO his attention to scientific and practical pursuits of an entirely DA VINCI. different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination served also to stimulate the exercise of his intellect; and his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to obliterate all trace of the latter. Few of Leonardo's works

have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under Andrea Verrocchio at Florence, and was a fellow-pupil of Lo-RENZO DI CREDI, is the Annunciation in the Uffizi (p. 409), if it be a genuine work. Several oil-paintings, portraits (e. g. the two fine works in the Ambrosiana at Milan, p. 130), Madonnas, and imaginative works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. Unadulterated pleasure may, however, be taken in his drawings in the Ambrosiana and the Venice Academy (p. 261). The unfinished Adoration of the Magi in the Uffizi (p. 409) bears ample testimony to the fertility of his imagination, while the St. Jerome in the Vatican, though also unfinished, affords an insight into his technique. The best idea of his reforms in the art of colouring is obtained by an attentive examination of the works of the Milan school (Luini. SALAINO; p. 119), as these are far better preserved than the only undoubted work of Leonardo's Milan period in Italy: the Last Supper in S. Maria delle Grazie (p. 131). Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail. the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to Michael Angelo (1475-1564). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significative, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position.

at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which, however, he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures: his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His Moses in S. Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate: the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the Monuments of the Medici in S. Lorenzo at Florence, in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his Last Judgment in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of Hercules and Cacus (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1496), as Florence, after the banishment of the Medici, offered no favourable field for the practice of art. Here he chiselled the Pietà and the Bacchus. In the beginning of the 16th cent. he returned to his home, where he produced his David and worked on the Battle Cartoon (Florentines surprised while bathing by the Pisans), which has since disappeared. In 1505 the Pope recalled him to Rome, but the work entrusted to him there, the Tomb of Julius II., was at this time little more than begun. The Ceiling Paintings in the Sistine Chapel absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, however, who wished to employ the artist for the glorification of his own family,

soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the Façade of S. Lorenzo, which was never completed, and then with the Tombs of the Medici. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (1539). His first work here was the Last Judgment in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture (St. Peter's).

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the Pietà in St. Peter's occupies the highest rank. The statues of Bacchus and David (at Florence) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In God the Father, Michael Angelo produced a perfect type of its kind: he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion in the prophets Notwithstanding the apparent monotony of the and sibvls. fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called Ancestors of Christ, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural framework are wonderfully beautiful and spirited. The Last Judgment, which was executed nearly thirty years later (in 1541 according to Vasari), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. - Among Michael Angelo's pupils were Sebastian Del PIOMBO (the Venetian), MARCELLO VENUSTI, and DANIELE DA VOLTERRA.

Whether the palm be due to Michael Angelo or to Raphael (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. Raphael The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with

each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after his father's death (1494). In 1500 he entered the studio of *Perugino* (p. liii), and probably soon assisted in the execution of some of the works of his prolific master. Of Raphael's early, or Umbrian period there are examples in the Vatican Gallery (Coronation of Mary) and the Brera at Milan (Sposalizio of the Madonna, 1504). On settling at Florence (1504) Raphael did not at first abandon the style he had learned at Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. Leonardo, after his return from Milan, and Michael Angelo were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio; and it was their example, and more particularly the stimulating influence of Leonardo, that awakened the genius and called forth the highest

energies of all their younger contemporaries.

The fame of the Florentine school was at this period chiefly RAPHAEL'S maintained by FRA BARTOLOMMEO (1475-1517) and ANDREA FLORENTINE DEL SARTO (1487-1531). The only works of Bartolommeo CONTEMPO- which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the Christ with the four Saints, the Descent from the Cross (or Pieta), the St. Mark in the Pitti Gallery, and the Madonna in the cathedral at Lucca. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. Sarto's Frescoes in the Annunziata (court and cloisters) and in the Scalzo (History of John the Baptist, p. 445) are among the finest creations of the cinquecento. Such. too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the Salutation of Albertinelli and the Zenobius pictures of Ridolfo Ghirlandajo in the Uffizi. The last masters of the local Florentine school were Pontormo and Angelo Bronzino.

Raphael's style was more particularly influenced by his relations to Fra Bartolommeo, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the Madonna del Granduca (Pitti), the Madonna del Cardinello (Uffizi), the Entombment (Gal. Borghese in Rome), the Predelle in the Vatican, the portraits of Angelo and Maddalena Doni (Pitti), and the Portrait of Himself (Uffizi). The Portrait of a Lady in the Pitti gallery is of doubtful origin, and the Madonna del Baldacchino in the same gallery was only begun by Raphael.

When Raphael went to Rome in 1508 he found a large circle RAPHAEL'S of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including ROMAN PERIOD. GIOVANNI ANTONIO BAZZI, surnamed IL SODOMA, whose frescoes in the Farnesina (unfortunately not now accessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as Giulio Romano, Perino Del Vaga, An-DREA DA SALERNO, POLIDORO DA CARAVAGGIO, TIMOTEO DELLA VITE, GAROFALO, FRANC. PENNI, and GIOVANNI DA UDINE. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, Bramante (p. xlvi) and Michael Angelo occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as

was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biassed in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the Sibyls which he painted in the church of S. Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. Stanze in the Vatican, the programme for which was obviously changed repeatedly during the progress of the work, the Tapestry, the Logge, the finest work of decorative art in existence, the Dome Mosaics in S. Maria del Popolo (Capp. Chigi), and the Galatea and Myth of Psyche in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Farther particulars as to these works will be found in the second vol. of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the Madonna della Sedia, the most mundane, but most charming of his Madonnas (Pitti), the Madonna dell' Impannata (Pitti), the Madonna col Divino Amore (Naples), the Madonna di Foligno and the Transfiguration (in the Vatican), St. Cecilia (Bologna), and the Young St. John (Uffizi). The finest of his portraits are those of Pope Julius II. (Uffizi; a replica in the Pitti) and Leo X. with two Cardinals (Pitti). Besides these works we must also mention his Cardinal Bibbiena (Pitti), the so-called Fornarina, Raphael's mistress (in the Pal. Barberini at Rome), and the Portrait of a Lady (Pitti, No. 245), which may represent the same original and also recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid Decline set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial towns. Giulio Romano, for example, entered the Decline. Service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 217), while Perino del Vaga settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and ere long ceased to exist.

The NORTHERN SCHOOLS of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael,

was successfully practised by Bart. Ramenghi, surnamed Bagnacavallo (1484-1542). Ferrara boasted of Dosso Dossi (1479-1542) and Benvenuto Tisi, surnamed Garofalo (1481-1559). At Verona the reputation of the school was maintained by Gianfeanc. Caroto.

The most important works produced in Northern Italy were those of Antonio Allegri, surnamed Correggio (1494?-1534), and of Correggio. the Venetian masters. Those who visit Parma after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a realistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of allembracing genius and far-reaching culture, but merely an adept in chiaroscuro, who left all the other resources of his art undeveloped.

In examining the principal works of the Venetian School, however, the traveller will experience no such dissatisfaction. From the school of Giovanni Bellini (p. lii) emanated the greatest representatives of Venetian painting — GIORGIONE, properly SCHOOL. BARBARELLI (1477-1511), whose works have unfortunately not yet been sufficiently well identified, the elder Palma (1480-1528), and Tiziano Vecellio (1477-1576), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily pourtray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at Mantua, and executed numerous pictures for them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of a somewhat limited cycle of mythological subjects engressed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in pourtraying realistic and sensually attractive forms of existence, is proved by his numerous ecclesiastical paintings, of which the finest are the Pesaro Madonna (p. 282), the Martyrdom of St. Lawrence (p. 272),

the Presentation in the Temple (p. 259), and the Assumption (p. 261) at Venice. The St. Peter Martyr, another masterpiece, unfortunately fell a prey to the flames.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by Lorenzo Lotto, Sebastian del Piombo, the Bonipazios, Pordenone, Paris Bordone, and Jacopo Tintoretto frequently vie in beauty with those of the more renowned chiefs of their school. Even Paolo Caliari, surnamed Veronese (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions (comp. p. 242).

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite Period of Decline. period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity. not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of Zuccaro, D'Arrino. TEMPESTA, and others, are encountered at Rome and Florence (cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly VIVAL. manifested itself in two directions, the eelectic and the naturalistic. But these are terms of little or no moment in the study

of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions: classic dignity and noble symmetry are never attained. CRIST. ALLORI'S Judith (p. 464) should be compared with the beauties of Titian, and the frescoes of Annibale CARRACCI in the Palazzo Farnese with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by Guido Reni and Domenichino at Rome. Beautiful oil-paintings by various masters are also preserved in the Italian galleries. Besides the public collections of Bologna, Naples, and the Vatican and Capitol, the private galleries of Rome are of great importance. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the Roman nobles, most of which owe their origin and decoration to that age. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

Contents of Article on Italian Art:

Art of Antiquity:	the G	ree	ks	and	R	oma	ans						_	Page xxi x
The Middle Ages:	Early	Cl	ris	stia	n A	rt		•						xxxiii
Byzantine st	yle													xxxiv
Romanesque	style	9												xxxvi
Gothic style	•												, 1	xxviii
Niccolò	Pisar	no,	Gi	otto										xxxix
The Renaissance.														x li
Architecture														xliv
Early R	enais	san	ce									٠		xlv
High Re	naiss	ano	e											xlvi
Sculpture . Painting:														
1	Tusc	an	Sc	hool	s									li
XV. Cent. {	Uppe	er I	tal	ian	Sc	hoo	ls.	T	ie '	Ver	eti	ans		lii
XV. Cent.	Umb	riaı	1 S	cho	ol									liii
1	Leon	ard	o d	la T	7in	ci								liii
a	Mich	ael	A	ngel	lo a	and	hi	s pı	ıpi]	s				liv
XVI. Cent. \{	Raph	ael	, h	is c	on	tem	por	ari	es,	an	d p	upi	ls	lvi
	Corre	ggi	0											lx
XVI. Cent.	Vene	tia	n r	nast	ers	5								lx
End of the XVI., a														
· 1	Eclec	tics		_	_						_			1x i

Among the best works on Italian art are Morelli's Italian Painters; Crowe & Cavalcaselle's History of Painting in Italy and History of Painting in North Italy; Kugler's Handbook of Painting (new edit. by Sir H. Layard); Mrs. Jameson's Lives of the Italian Painters; the various writings of Dr. Jean Paul Richter; and the works of Mr. C. C. Perkins on Italian Sculpture. A convenient and trustworthy manual for the traveller in Italy is Burckhardt's Cicerone (translated by Mrs. A. H. Clough).

I. Routes to Italy.

1. From Paris (Geneva) to Turin by Mont Cenis 1 From Geneva to Culoz	_						
From Geneva to Culoz							
3. From Lucerne to Lugano, Chiasso, and Como (Milan).							
St. Gotthard Railway	Ė						
4. From Coire to Colico over the Splügen	3						
5. From Innsbruck to Verona by the Brenner 15	-						
From Mori to Bassano by the Val Sugana							
From Mori to Riva							
O. Plom vienna to ventue via l'untenna,	,						

1. From Paris (Geneva) to Turin by Mont Cenis.

498 M. RAILWAY in 22-301/2 hrs. (fares 98 fr. 80, 73 fr. 55, 53 fr. 30 c.). From Paris to (348 M.) Culoz (774 ft.; Hôtel Folliet; *Rail. Restaurant), the junction of the Geneva line, see Baedeker's Northern France and Baedeker's Southern France.

FROM GENEVA TO CULOZ, 41½ M., railway in 13/4-21/3 hrs. (fares 8 fr. 10, 6 fr., 4 fr. 45 c.). The line follows the right bank of the Rhône, on the slopes of the Jura Mts. Beyond (14 M.) Collonges, the Rhône flows through a narrow rocky valley, confined between the Jura and Mont Vouache, and commanded by the Fort de l'Ecluse, which rises far above on the right. The line quits the defile by the long Tunnel du (rêdo (21/3 M.), crosses the grand Valserine Viaduct (275 yds. long and 170 ft. high), and reaches (201/2 M.) Bellegarde (Poste), at the influx of the Valserine into the Rhône (French custom-house examination). — 41½ M. Culoz.

The train crosses the Rhône, and at stat. Chindrieux reaches the N. end of the Lac du Bourget (745 ft.), 10 M. in length, 3 M. in breadth, the E. bank of which it follows. On the opposite bank is the Cistercian monastery of Hautecombe.

363 M. Aix-les-Bains (850 ft.; Grand Hôtel d'Aix; Hôtel Vénat; Grand Hôtel de l'Europe; Grand Hôtel du Nord; Hôtel Guilland et de la Poste, less expensive; and many others), the Aquae Allobrogum or Aquae Gratianae of the Romans, is a celebrated watering-place with 6300 inhab., possessing sulphur-springs (1130 Fahr.). In the place in front of the Etablissement Thermal rises the Arch of Campanus, a Roman tomb of the 3rd or 4th cent., built in the shape of a triumphal arch.

370 M. Chambery (880 ft.; Hôtel de France; Hôtel du Commerce; Hôtel des Princes), beautifully situated on the Leisse, with 20,900 inhab., is the capital of the Department of Savoy, and an archiepiscopal see.

377 M. Chignin-les-Marches. — 380 M. Montmétian (921 ft.; Buffet). The ancient castle was long the bulwark of Savoy against France until its destruction in 1705 by Louis XIV. The train con-

[†] Approaches to Italy through France, see Baedeker's Southern France. BAEDEKER. Italy I. 10th Edit.

tinues to ascend the valley of the Isère. $382^{1}/_{2}$ M. Cruet. -385 M. St. Pierre d'Albigny (Buffet), the junction of the branch-line to Albertville and (32 M.) Moûtiers-en-Tarentaise (p. 43); the town lies opposite on the right bank, commanded by the ruins of a castle. — Near (388 M.) Chamousset the line turns to the right, and traverses the valley of the Arc (Vallée de Maurienne), which here joins the Isère. 393 M. Aiguebelle; 413 M. St. Jean de Maurienne; 421 M. St. Michel (2330 ft.). The train crosses the Arc several times. Numerous tunnels. — 427 M. La Praz (3135 ft.).

431 M. Modane (3495 ft.; Rail. Restaurant, déj. with wine 4 fr.; Hôtel International) is the seat of the French and Italian custom-house authorities (change carriages).

The train (view to the right) describes a wide curve round the village, and passing through two short tunnels, enters the great **Mont Cenis Tunnel**, by which the *Col de Fréjus* (8470 ft.) is penetrated in a S.E. direction, though the name is derived from the old Mont Cenis road, which crosses the Mont Cenis Pass, 17 M. to the E.

The tunnel (73/4 M. in length; N. entrance 3800 ft., S. entrance 4160 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4090 ft.) was completed in 1861-1870 under the superintendence of the engineers Sommeiller, Grandis, and Grattoni at a total cost of 75,000,000 fr. The tunnel is 26 ft. wide, 19 ft. high, and has two lines of rails. It is lighted by lanterns placed at intervals of 500 metres, and the distances are given in kilometres. The transit occupies 25-30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

At the S. end of the tunnel, 5 M. from the frontier, is (445 M.) Bardonnecchia (4125 ft.), the first Italian station. The best views are now to the left. Two tunnels. Stat. Beaulard. Near stat. Oulx (3500 ft.), the Roman Villa Martis, the line enters the picturesque valley of the Dora Riparia. Beyond a bridge and two tunnels is (446 M.) Salbertrand (3303 ft.). The river is again crossed. Before the next station, nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of Exilles, with the frontier fortress of that name; farther on, a fine waterfall. - 4611/2 M. Chiomonte, or Chaumont (2525 ft.). Then several tunnels and aqueducts. The valley contracts and forms a wild gorge (Le Gorgie), of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the Roche Melon (11,604 ft.), the Roche Michel, and other peaks towering above it. When the valley expands, Susa, with its Roman triumphal arch, comes in sight on the left (see p. 48). — 4661/2 M. Meana (1950 ft.), 1 M. from Susa, lies 325 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut woods, and crosses the Dora. - 471 M. Bussoleno (1425 ft.), the junction of the branch-line to Susa described at p. 48.

1t (476 M.) Borgone the Dora is crossed. 479 M. S. Antonino;

481 M. Condove. — 483 M. S. Ambrogio (1160 ft.), high above which, on a rocky eminence to the right, rises the abbey of La Sagra di S. Michele (3110 ft.), remarkable for its tombs which convert dead bodies into natural mummies. At (486 M.) Avigliana, with a large dynamite factory, the valley expands into a broad plain. 487 M. Rosta; 490 M. Alpignano; 4921/2 M. Collegno. — 498 M. Turin, see p. 25.

2. From Brig over the Simplon to Domodossola.

41 M. DILIGENCE from Brig over the Simplon to Domodossola twice daily in summer in 83/4 hrs. (in the reverse direction 91/2 hrs.; fare 16 fr. 5, coupé 19 fr. 40 c.). Luggage for the morning diligence must be delivered the night before. Extra Post with two horses 88 fr. 40 c. Private carriage hired at the Brig hotels, with one horse 45, two horses 80-90 fr.

Brig, French Brigue (2245 ft.; Hôtel des Couronnes et Poste; Angleterre, and others; Railway Restaurant), a well-built little town, with a turreted château, is the terminus of the railway (see Baedeker's Switzerland), and the beginning of the Simplon Route, constructed by order of Napoleon in 1800-1806, which here quits the valley of the Rhône, and ascends in numerous windings.

9 M. Bérisal (5005 ft.), the Third Refuge (Hôtel de la Poste). Above the Fourth Refuge (5645 ft.) a retrospect is obtained in clear weather of the Bernese Alps to the N., from which the Aletsch Glacier descends. The part of the road between the Fifth Refuge (6345 ft.) and the culminating point is protected from avalanches by several galleries. From the Sixth Refuge (6540 ft.) a splendid final view is enjoyed of the Rhône Valley.

Beyond the summit of the Simplon Pass (6590 ft.) is the Hospice (accommodation), a spacious building 61/4 M. from Bérisal. A broad valley, bounded by snow-capped heights and glaciers, forms the highest portion of the pass. The Raut Glacier is conspicuous on the mountains to the S.; to the E. rises the Monte Leone (11,660 ft.).

21 M. Simplon, Ger. Simpeln, Ital. Sempione (4855 ft.; Poste, R., L., & A. $3^{1/2}$ fr.; Hôtel Fletschhorn). The road now describes a long curve to the S., which pedestrians may cut off by a rough path. At the Algaby Gallery begins the wild and grand *Ravine of Gondo. At the end of the last and longest of the cuttings by which the road penetrates the rocks the Fressinone (or Alpienbach) forms a fine waterfall, which is crossed by a slender bridge; on both sides the rocks tower to a dizzy height, presenting a most imposing picture. Gondo (2815 ft.) is the last Swiss village; 1/2 M. beyond it is the Italian boundary-column, and 1/4 M. farther is S. Marco, the first Italian village.

30 M. Iselle (2155 ft.; Posta) is the seat of the Italian customhouse. The valley, although now less wild, continues to be extremely picturesque. It unites with the broad and fertile valley of the Tosa (Val Antigorio) at the bridge of Crevola, 100 ft. in height, below which it is called the Val d'Ossola. The scenery now assumes

a distinctly Italian character.

41 M. Domodossola (905 ft.; Hôtel de la Ville et Poste, R., L., & A. 4-41/2, D. 4-5 fr.; Hôtel d'Espagne, well spoken of; Albergo Nazionale; Corona Grossa; Pesce, unpretending), the ancient Oscela, a small town with 2200 inhab., beautifully situated. The Palazzo Silva (16th cent.) contains a small museum. The Calvary Hill, 1/2 hr. to the S., commands a superb view.

About 41/2 M. to the W. lies Bognanco (2083 ft.), the chief place of the valley of that name, with mineral springs and a hydropathic establishment.

RAILWAY from Domodossola to Gravellona (for Pallanza and Stresa) and to Novara, see R. 26.

3. From Lucerne to Lugano, Chiasso, and Como (Milan). St. Gotthard Railway.

RAILWAY to (144 M.) Chiasso in 6-91/4 hrs. (fares 32 fr., 22 fr. 40 c., 16 fr.; through-fares to Milan, 177 M., 35 fr. 70, 25 fr. 65, 17 fr. 65 c.; sleeping compartment 11 fr. 80 c. extra). — A table-d'hôte dinner (31/2 fr. includ. wine) for passengers by the day-express is provided at Gæschenen, where the traveller should be careful to avoid an involuntary change of carriages, or even of trains. Finest views from Lucerne to Flüelen to the right, from Flüelen to Gæschenen to the left, and from Airolo to

Bellinzona to the right.

The *St. Gotthard Railway, constructed in 1872-82, at a total cost of 238 million francs, is one of the most stupendous engineering enterprises of modern times. The highest point of the railway is in the middle of the great tunnel and is 3787 ft. above the level of the sea. The maximum gradient is 1:4, the shortest curve-radius 330 yds. The inclines have partly been surmounted by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 56 tunnels (with an aggregate length of 25 M.), 32 large bridges, 24 minor bridges, and 10 viaducts. The great tunnel alone cost nearly 57 million francs. Louis Favre, the engineer, died of apoplexy in the tunnel on July 19th, 1879.

19th, 1879.

The *Steamboat Voyage on the Lake of Lucerne from Lucerne to Flüelen is much pleasanter than the railway journey, and is recommended to those who are not pressed for time. Comp. Baedeker's Switzerland.

Lucerne. — Schweizerhof & Luzerner Hof; Hôtel National; Beau-Rivage; Europe; Angleterre; Cygne; Hôtel du Rigi; all on the lake; the first-named are on a large scale. Hôtel du Lac and St. Gotthard, both near the station. Balances, on the Reuss. — Engel, Adler, Rœssli, Poste, Mohr, all unpretending.

Lucerne (1437 ft.), the capital of the canton of that name, is beautifully situated at the efflux of the Reuss from the Lake of Lucerne. The celebrated Lion of Lucerne, designed by Thorvaldsen, lies $^{1}/_{4}$ M. to the N. of the Schweizerhof-Quai. The best view is obtained from the Gütsch (1722 ft.), at the N.W. end of the town, $^{3}/_{4}$ M. from the station (wire-rope railway in 3 min.).

The railway leads vià (11 M.) Rothkreuz, junction of the line to Zürich, skirts the Lake of Zug, and beyond (25 M.) Brunnen reaches the *Urner See or E. arm of the Lake of Lucerne, along the banks of which it runs through a succession of tunnels, some of great length.

Beyond (36 M.) Flüelen (1435 ft.; Kreuz, Adler, etc.) the train ascends the broad valley of the Reuss, via (38 M.) Altdorf and (411/2 M.) Erstfeld, where a heavier locomotive is attached to the train.

The most interesting part of the railway begins at (45 M.) Amsteg (1760 ft.). Immediately beyond the station the train pierces a projecting rock by means of the Windgelle Tunnel, crosses the Kerstelenbach by an imposing bridge, and is then carried through the slope of the Bristenstock by means of two tunnels, and across the Reuss by an iron bridge 256 ft. high. We now follow the left bank of the picturesque Reuss valley, traversing the Inschi Tunnel and crossing the Inschialpbach, cross the Zraggenthal by means of a viaduct, and skirt the mountain through three tunnels and a long cutting and over a viaduct.

Beyond (50 M.) Gurtnellen (2300 ft.) the train crosses the Gorneren-Bach and the Haegrigen-Bach and enters the Pfaffensprung Loop Tunnel (1635 yds.). On emerging from the upper end of the tunnel, which is 115 ft, above the lower, the train proceeds through three shorter tunnels and over several bridges, and beyond the Wattinger Loop Tunnel (1199 yds. long; 76 ft. of ascent) again crosses the Reuss and penetrates another tunnel to -

55 M. Wasen (3055 ft.), a considerable village with a loftily situated church, commanding an admirable survey of the bold structure of the railway. The imposing Middle Meienreuss Bridge (260 ft. high), a short tunnel, and the Leggistein Loop Tunnel (1204 yds. long, 82 ft. of ascent) now carry us to the third or Upper Meienreuss Bridge (148 ft. high), grandly situated. We then pass through the short Meienkreuz Tunnel and obtain a view of the windings just traversed. Opposite rises the Rienzer Stock (9785 ft.). We next cross two fine bridges, penetrate the Naxberg Tunnel (1 M. long; ascent of 118 ft.), and span the deep gorge of the Goeschenen-Reuss by a bridge 161 ft. high (view of the Goeschenen-Thal to the right, with the beautiful Dammafirn in the background).

60 M. Gæschenen (3640 ft.; *Rail. Restaurant, comp. p. 4).

Immediately beyond the station the train crosses the Gotthard Reuss and enters the great *St. Gotthard Tunnel, which runs nearly due S., 5-6000 ft. below the highest point of the mountain. The tunnel is 16,309 yds. or about $9^{1}/4$ M. in length, 28 ft. wide, and 21 ft. high. It is laid with a double line of rails, and is lined with masonry throughout. Express trains take 16 min. to pass through the tunnel, slow trains 25 min.; lanterns are placed on each side of the tunnel at intervals of 1000 metres, numbered I to xv, the even numbers being on the right side and the uneven on the left. — At the S. end of the tunnel, to the right, are some new fortifications.

70 M. Airolo (3755 ft.), in the upper Ticino Valley (Valle Leventina). The scenery here still retains quite an Alpine character.

Beyond Airolo the train crosses the Ticino, which descends from the Val Bedretto opening to the right, passes through the Stalvedro Tunnel (about 3/4 M. long), and enters the Stretto di Stalvedro. On the left bank of the Tieino the high-road runs through four rock-cuttings. The valley expands near (13 M.) Ambri-Piotta. To the left lies Quinto. Beyond (76 M.) Rodi-Fiesso (3100 ft.) the Monte Piottino projects into the valley on the N. The Ticino has worn a course for itself through the mountain, and descends the gloomy gorge in a series of waterfalls. The railway crosses the Ticino, passes through two short tunnels, and enters the Freggio Loop Tunnel (1 M. in length), from which we emerge, 118 ft. lower, in the Piottino Gorge. We again cross the Ticino in the midst of the grandest scenery, and then thread two short tunnels, the Prato Loop Tunnel (1 M. long; 111 ft. of descent), and another short tunnel, beyond which we enjoy a view of the beautiful valley of Faido. Crossing the Ticino and going through another tunnel, we reach

82 M. Faido (2485 ft.), the capital of the Leventina, thoroughly Italian in character. On the right the *Piumogna* descends in a fine waterfall.

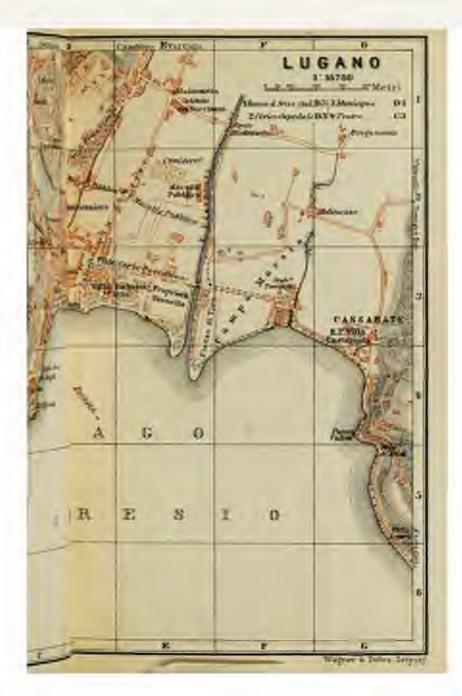
The train now follows the left bank of the Ticino, traversing a beautiful district, richly wooded with walnut and chestnut trees. To the right lies Chiggiogna, with an old church. Near (86 M.) Lavorgo the Cribiasca forms a fine waterfall on the right. Farther on, the Ticino forces its way through the picturesque Biaschina Ravine to a lower region of the valley. The railway descends about 300 ft. on the left bank by means of two loop-tunnels, one below the other in corkscrew fashion: viz. the Pianotondo Loop Tunnel (nearly 1 M. long; 115 ft. of descent), beyond a short tunnel and a viaduct, and the Travi Loop Tunnel (nearly 1 M. long; 118 ft. of descent), beyond another short tunnel and viaduct. The train has now reached the lower zone of the Valle Leventina, and crosses and recrosses the Ticino on either side of (90 M.) Giornico (1480 ft.). On the right is the pretty fall of the Cramosina. 94 M. Bodio (1090 ft.). Beyond Polleggio, the Brenno descends from the Val Blenio on the left, and is crossed by a double bridge. The valley of the Ticino now expands and takes the name of Riviera. Luxuriant vines, chestnuts, walnuts, mulberries, and fig-trees remind the traveller of his proximity to 'the garden of the earth, fair Italy'.

97 M. Biasca (970 ft.; Rail. Restaurant), with an old Romanesque church on a hill. From the station a series of oratories ascends to the Petronilla Chapel, near which is the pretty Froda or St. Petronilla Fall.

The train proceeds in the valley of the Ticino, here divided into many arms. It passes through two tunnels. 101 M. Osogna (870 ft.). — 105 M. Claro (830 ft.), at the foot of the Pizzo di Claro (8920 ft.), with the monastery of S. Maria on the hillside. Beyond (107 M.) Castione the train passes the mouth of the Val Mesocco and crosses the Moësa. The train then passes through a tunnel, beyond which we obtain a magnificent view of Bellinzona.

109 M. Bellinzona (760 ft.; Railway Restaurant; Hot.-Pens.





Suisse et de la Poste; Cervo; Albergo-Ristorante Ferrari), the capital of the canton of Tieino, with 3300 inhab., is the junction for Locarno (p. 161) and Luino (p. 163). Above it rise three picturesque castles: the Castello Grande, on an isolated hill to the W., the Castello di Mezzo, and the Castello Corbario to the E.

The railway to Lugano and Milan passes through a tunnel (300 yds.) below the Castello di Mezzo. At (111 M.) Giubiasco the railways to the Lago Maggiore (see pp. 57, 161) diverge to the right. Our line approaches the foot of the mountains near Camorino, and ascends the slopes of Monte Cenere through walnut and chestnut trees. S. Antonio lies below on the right; then Cadenazzo (p. 57). Two tunnels. *View of the Ticino Valley and the influx of the Ticino into the Lago Maggiore, improving as we ascend. The train then penetrates the Monte Cenere by means of a curved tunnel (1 M. long), 1435 ft. above the sea-level and about 370 ft. below the summit of the pass. At the S. end of the tunnel, in a sequestered valley, lies (1181/2 M.) Rivera-Bironico (1420 ft.). The train then skirts the Leguana, which soon unites with the Vedeggio, a stream descending from Mte. Camoghè (p. 11), to form the Agno. Beyond a short tunnel is (124 M.) Taverne (1130 ft.). At Lamone (1033 ft.) the train quits the Agno and beyond a final tunnel it reaches ---

128 M. Lugano. — The Railway Station (1110 ft.; Pl. C, 2; *Restaurant) lies on the hill above the town, of which as well as of the lake it commands a fine view. Besides the road there are a shorter footpath and a Cable Tramway (Funicolare; comp. Pl. C, 2, 3), to the right of the exit from the station (fares up 40 or 20 c., down 20 or 10 c.); but travellers with heavy luggage will find a cab or a hotel omnibus more convenient.—
The Steamboats (to Porlezza and Ponte Tresa, see p. 155; to Capolago, on the Generoso Railway, see p. 12) have three piers: Lugano-Città, at the Piazza Giardino (Pl. D, 3), Lugano-Parco, near the Hôtel du Parc (Pl. C, 4), and Lugano-Paradiso (Pl. B, 6), for Paradiso and the Mte. S. Salvatore.

Hotels (the chief of which send omnibuses to meet the trains and steamers). On the lake: "Hôtel du Parc (Pl. a; B, C, 4), in an old monastery, with shady garden (band twice a day) and the dépendances of Belvedere, Villa Ceresio, and Beau-Séjour (Pl. b, B 4; the last, with fine garden, alone open in winter), R., L., & A. 4-6, B. 1½, déj. 3, D. 5, omn. 1½, pens. \$-11 fr.; "Grann-Hôtel Splendide (Pl. c; B, 5), farther to the S., R. from 3, L. 1, A. 1, B. 1½, déj. 3½, D. 5, omn. 1½, pens. 9-12 fr.; Hôt.-Pens. Lugano (Pl. e; C, 3), with a small garden; Hôt.-Restaurant Americano (Pl. f; D, 3), Piazza Giardino, with a good restaurant, déj. 2½, with wine 3, D. 3-3½, with wine 4, pens. 6 fr. — In the town: Hôtel-Restaurant Suisse (Pl. g; D, 3), near the Piazza Giardino, R., L., & A. 2½-4, B. 1¼, déj. 2½, D. 3½ fr.; Pension Zweifel, 4-5 fr. — Near the Station: *Hôt-Pens. Beaurecand (Pl. i; B, 3), to the S. of the station, on the hill, R., L., & A. 2½-4, B. 1¼, déj. 2½, D. 3½, pens. 7½-210 fr.; *Hôtel St. Gotthard (Pl. k; C, 3), R. 2½, L. ½, fr., A. 60 c., B. 1½, D. *Hôtel Washington (Pl. d; C, 1), in a lofty and open situation to the N., R., L., & A. 3-3½, B. 1¼, déj. 2½, D. incl. wine 4, excl. wine 3½, pens. 6-8 fr. Below the station: "Hôt-Pens. Erica (Pl. 1; C, 2), R., L., & A. 3, déj. 2½, D. 3½ fr.; *Hôtel de la Ville & Pens. Bon-Air (Pl. o; C, 2), pens. 5-7 fr.; Pens. Indum, unpretending. — At Paradiso (p. 9), ¾, M. to the S. Hôt.-Pens. Reicumann (Pl. n; B, 6), on the lake, R., L., & A. 2½-4, B. 1¼, D. 3½, pens. 7-9 fr.; Hôt.-Pens. National, also on the lake, 2½-4, B. 1¼, D. 3½, pens. 7-9 fr.; Hôt.-Pens. National, also on the lake, 2½-4, B. 1¼, D. 3½, pens. 7-9 fr.; Hôt.-Pens. National, also on the lake, 2½-4, B. 1¼, D. 3½, pens. 7-9 fr.; Hôt.-Pens. National, also on the lake,

Route 3. LUGANO. From Lucerne

pens. 5-7 fr.; 'Hot.-Pens. San Salvador (Pl. m; A, B, 6); *Bellevue (Pl. A, 6), near the Mte. Salvatore station, R. 2½, L. ½, B. 1, D. 3, pens. 6-8 fr. — At Cassarate (p. 9), 1 M. to the E. of the pier of Lugano-Città, in a sheltered position, with a S. aspect, *Pens. VILLA CASTAGNOLA (Pl. G. 3), with pretty garden, R., L., & A. 2/2-3, B. 11/4, déj. 21/2, D. 31/2, pens. 61/2-81/2 fr.; Pens. VILLA ETOILE, 5-6 fr.; Pens. VILLA DU MIDI (Pl. G. 5), 1/3 M. farther on, R., L., & A. 2, B. 1, déj. 11/2, D. 2, pens. A1/2-5 fr.; Pens. VILLA MORITZ, on the mountain-slope, 5-6 fr.; Pens. VILLA VIGANELLO (p. 10), from 5 fr.

Beer at the Deutsches Brauhaus, at the N.E. corner of the Piazza Giardino; Walter (rooms to let), Straub, both on the quay, near the Hôtel Lugano. — Cufé Centrale, Piazza della Riforma. — Confectioners: Meister (Vienna bakery), a little to the S.W. of the Pal. Civico; Forster, Via

Canova, at the post-office.

Lake Baths (Pl. B, 5), on the Paradiso road (20 c., box 60 c., drawers and towels 20 c.). Warm Baths at Anastasi's, near the Hôt. du Parc. Post & Telegraph Office (Pl. D, 3), Via Canova. — Physicians, Dr. Cornils, Dr. Zbinden, Dr. Albrizzi, Dr. Cicardi, Dr. Reali. Dentists, Ratier, Winzeler.

 Booksellers, Schmid, Francke, & Co. (Libreria Dalp), near the post-office.
 Carriage from the Railway Station to the town and vice versâ, incl. the Paradiso and the Salvatore railway, with one horse, 1 pers. 1, 2 pers. 1¹/₂, 3 pers. 2, with two horses, 1-2 pers. 2, 3-5 pers. 3 fr.; same fares from the town to Cassarate. To Castagnola 1¹/₂, 2, 2¹/₂, 3, or 4 fr.; from the St. Gotthard or the Salvatore railway-station to Cassarate, 1¹/₂, 2, 2¹/₂, 3, 4, 5, 6 fr.; to Luino, one-horse carr. 12, two-horse 20 fr.; to Capolago 8 or 14 fr.; to Varese 16 or 30 fr.; driver's fee 10 per cent of the fare. Drive round the Mte. Salvatore via Pambio, Figure Maradis and Mariate (21), but, one horse are 7, two horse 19 fr. gino, Morcote, and Melide (21/2 hrs.), one-horse carr. 7, two-horse 12 fr.

Boat with one rower 13/4 fr., two rowers 3 fr. for the first hour, each

additional 1/2 hr. 1/2 fr. and 1 fr. respectively, with fee. Sail Boat 31/2 and

English Chapel adjoining the Belvedere du Parc (Pl. C, 4; see p. 7; English chaplain resident from May to the end of Oct.).

Lugano (932 ft.), the largest and busiest town in the Swiss canton of Ticino, with 7000 inhab., is charmingly situated on the lake of the same name, and enjoys quite an Italian climate (the agave blooming here in the open air). It is a very pleasant place for a lengthened stay. The winter temperature is somewhat higher than that of Montreux or Meran, from which Lugano is also distinguished by its comparatively low elevation above the sea. The climate is therefore less stimulating, and for susceptible constitutions forms a suitable transition-stage on the way farther south. The heat of summer is seldom excessive. The environs possess all the charms of Italian mountain scenery; numerous villages, churches, chapels, and country-seats are scattered along the banks of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the Monte S. Salvatore, wooded to its summit; to the E., across the lake, is the Monte Caprino, to the left the Monte Bre and the beautiful Monte Boglia. On the N. opens the broad valley of the Cassarate, backed by a group of mountains among which the double peak of Monte Camoghè (p. 11) is conspicuous.

A broad Quay, planted with trees, and frequented as an evening promenade, stretches along the bank of the lake. Opposite the steamboat pier is the imposing Palazzo Civico (Pl. C, 3), with a beautiful colonnaded court. To the E. extends the spacious Piazza Giardino, at the harbour, with garden and a meteorological column. At the S. end of the quay rises a small Fountain Statue of Tell by Vela (1852).

The church of S. Maria degli Angioli (opposite, adjoining the Hôtel du Parc), contains celebrated *Frescoes by Bernardino Luini.

The painting on the wall of the screen, one of the largest and finest ever executed by Luini, represents the *Passion of Christ, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Mocking of Christ, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, especially after seeing Leonardo's works, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. To the left, on the wall of the church, is the Last Supper, a picture in three sections, formerly in the Lyceum, and in the 1st Chapel on the right is a fine Madonna, two paintings on panel by Luini. The sacristan expects a small fee (25-30 c.).

The interior of the town, with its arcades, workshops in the open air, and granite-paved streets, is also quite Italian in its character. — S. Lorenzo (Pl. C, 2), the principal church, on a height below the station, probably erected by Tommaso Rodari at the close of the 15th cent., has a tastefully enriched marble façade in the early-Renaissance style. — The terrace in front of the station commands an extensive *View of the town and the lake.

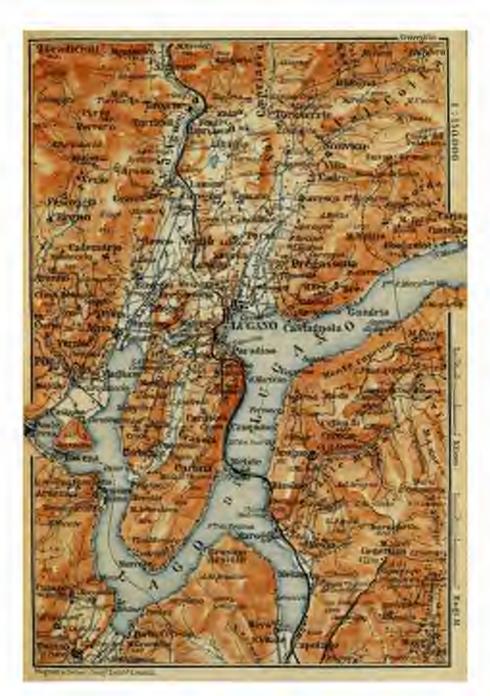
There are various pleasant WALKS, well-provided with guideposts and benches. To the S., on the high-road past the Hôtel du Parc and Hôtel Splendide, through the surburb of Paradiso (Pl. A. B, 6; steamboat, see p. 7) and by the foot of Mte. Salvatore, to the (1¹/₄ M.) headland of S. Martino. To Melide, see p. 11. — From Paradiso a footpath leads to the right to (5 min.) the Belvedere, which commands another fine view. — To the W. by the Ponte Tresa road (Pl. A, B, 4, 5; pp. 155-157), which diverges to the S. at the Villa Beausejour (short-cuts for walkers), to the (11/2 M.) hill on which lies the frequented Restaurant du Jardin. The village of Sorengo (1325 ft.) is situated on a hill to the right (fine view from the church; to the W. is the Lake of Muzzano). A carriageroad leads from the Restaurant du Jardin, to the left, vià Gentilino, to (11/2 M.) the conspicuous church of S. Abbondio (1345 ft.), in the graveyard of which are several monuments by Vela. The walk may be pleasantly extended from Gentilino to Montagnola and thence back viâ S. Abbondio (1 hr.). — To the E., from the Piazza Castello (Pl. D, 3), we may follow the Via Carlo Cattaneo, which crosses the (1/4 M.) Cassarate, to (3/4 M.) Cassarate (Pl. G, 3), and thence proceed by the sunny high-road skirting the foot of the Mte. Brè

to (1 M.) Castagnola (1080 ft.), where we obtain a fine view of the Mte. S. Salvatore (good restaurant in the Villa Moritz, p. 8). At No. 227 in the Piazza Castello is the entrance to the shady grounds of the Villa Gabrini (formerly Ciani, Pl. D, E, 3), with a beautiful figure of a mourning woman ('La Desolazione') by Vinc. Vela (gardener ½-1 fr.). — From Castagnola a picturesque but somewhat fatiguing footpath (best in the evening) leads to (3 M.) Gandria (p. 156), where some of the steamers touch. — Comp. the Map, p. 145.

The most interesting excursion is the *ASCENT OF THE MONTE S. SALVATORE, by cable-railway (1800 yds. long), from Paradiso in 25 min. (fare 3, down 2, return-ticket 4 fr.). The station (Pl. A, 6; 1245 ft.; Restaurant, dej. 3, D. 4 fr.) lies ½ M. from the steamboat pier Lugano-Paradiso (steamboat from Lugano-Città in 10 min., 25 c.). — The railway, with an initial gradient of 17: 100, crosses the St. Gotthard Railway, traverses a viaduct (i10 yds. long; gradient 38:100) supported by iron pillars, and reaches the halfway station of Pazzallo (1600 ft.), where carriages are changed. Here is the machine-house for the electric motor and the steam-engine. The line now ascends over granite rock, at an increasing gradient (finally 60:100), to the terminus (2900 ft.; Restaurant). Thence we ascend on foot to the (7 min.) summit (Vetta) of the Monte S. Salvatore (2980 ft.), on which there is a pilgrimage-chapel. The "View embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Porlezza is Monte Legnone (p. 153); N. above Lugano the double peak of Monte Camoghé (p. 11), to the left of this the distant Rheinwald mountains; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais. This view is seen to best advantage in the morning (panorama by Infield). — Walkers (from Lugano to the top 2 hrs.) pass the Hôtel Bellevue (comp. Pl. A, 6) and under the Gotthard railway, and follow the road to (1½ M.) Pazzallo; here they turn to the E., following the narrow street named 'Al Monte', and farther on cross (12 min.) the funicular railway.

The ascent of "Monte Bre (3050 ft.), to the E. of Lugano, is another easy excursion (2\(^1/2\)-3 hrs.), scarcely less interesting than that to Mte. S. Salvatore (guide needless; mule 10 fr.). From the Piazza Castello to the iron bridge over the Cassarate, see p. 9. Beyond the bridge we turn to the left, then after about 130 paces to the right, and ascend the winding road between low walls to a large mill, Molinazzo (Pl. G. 2), where mules may be hired. Farther on we pass (1 M.) Viganello (pension, see p. 8), and below the hill crowned by the church of Pazzolino turn to the right to (1\(^1/4\) M.) Albonago (1525 ft.). Thence the road again ascends, partly between walls, and among chestnuts, figs, and vines, to (3\(^1/4\) hr.) Aldesago (1950 ft.), on the mountain-slope, the highest village visible from Lugano. Aldesago may also be reached in \(^3/4\)-1 hr. from Castagnola (see above), vi\(^2\) Ruvigliana. Above Aldesago the path divides: both branches lead round to the (\(^1/2\sigma^1/4\), hr.) village of \(Bre \) (2630 ft.; 2 hrs. from Lugano; Restaurant), at the back of the hill. From the church of Bre we ascend (no path) to the summit of the mountain in \(^1/2\) hr., either traversing the highest crest of the hill to the right, or crossing the spur to the left, in the direction of Lugano. The view of the several arms of the Lake of Lugano, especially in the direction of Porlezza, and the surrounding mountains, is remarkably fine. Lugano itself is not visible from the summit, but from the abovementioned spur a good view of it may be obtained.

Monte Caprino, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine-cellars (cantine) in the numerous cool grottees by which the side of the mountain is honeycombed. These cellars are closed at sunset. Good wine of icy coolness may be obtained here ('Asti' recommended). The garden-restaurant of ('avallino, to the S. of the Cantine, has also become a popular resort.



Close by is a small waterfall. Small boat there and back in 21/2 hrs., including stay (fares, see p. 8); steamboat on Sun. and holidays. — A footpath leads from the (antine to the top of Mte. Caprino and theuce along the ridge to the S.W. to the (3 hrs.) Colmo di Creccio (4300 ft.), which commands a picturesque view of the Lago di Lugano.

A pleasant walk may be taken on the high-road from Campione (steamboat station), past the Madonna dell' Annunciatu, with 16th cent. frescoes, to (1/4 hr.) Bissone (steamboat station) and by the railwayembankment to (20 min.) Melide (steamboat and railway station; see

p. 12). Thence in ½ hr. to S. Martino (p. 9).

Longer Excursions: — *Monte Boglia (4960 ft.; 4-4½ hrs.; guide desirable). Ascent by Soragno and the Alp Bolla, or from Bre (p. 10), 13/4 hr. The view is less comprehensive but more picturesque than that from Mtc. Generoso (p. 12). Descent on the E. side through the grassy Val Solda to Castella and S. Mamette (steamboat-station; p. 156) or Oria (p. 156). — To S. Bernardo and Bigorio (to station Taverne 31/2-4 hrs.). We at first follow field-paths, leading over the fertile undulating district to the N. of Lugano and passing the villages of Massagno, Savosa, Porza, and Comano, to (11/2 hr.) the church of S. Bernardo (2310 ft.), situated on a rocky plateau, commanding a picturesque view. (At the S.E. base of the plateau are the village of Canobbio and the château of Trevano.) Thence (at first following the top of the hill to the N.; no path) to Sala and the (11/4 hr.) monastery of Bigorio (2360 ft.; refreshments), charmingly situated on a wooded hill (the church contains a Madonna attributed to Guercino or Perino del Vaga). [A delightful walk may be taken hence, through chestnut-woods and over pastures, to (11/4 hr.) the top of Mie. Bigorio (3615 ft.).] From the monastery back by (1 M.) Ponte Capriasca (1427 ft.), with a church containing a good old copy of Leonardo da Vinci's Last Supper (best light 11-1), to (11/4 M.) the railway-station of Taverne (p. 8). — Monte Tamaro (6430 ft.; 4 hrs.; guide) from Taverne (p. 7) or Bironico (p. 7), not difficult. Splendid view of Lago Maggiore (in the distance), etc. — Monte Camoghè (7300 ft.; 7-8 hrs. from Lugano; guide from Colla), a famous point of view, fatiguing. Road vià Canobbio and Tesserete, and then to the right, through the Val Colla, to (12 M.; carr. in 21/2 hrs.) Scargedia or Lower Colla (3205 ft.; "Osteria Garzirola). Thence (with guide) by Colla and the Ala Pietrarossa leaving the Me. Garzirola (see below) by Colla and the Alp Pietrarossa, leaving the Mte. Garzirola (see below) to the left, to the (3 hrs.) Alp Sertena (5920 ft.) and the (1½ hr.) top, where we enjoy a striking panorama of the Alps from Mte. Rosa to the Ortler. The descent may be made to the N., via the alps of Rivolte and Leveno and through the Val Morobbia, to Giubiasco and (5 hrs.) Bellinzona (p. 6; Bellinzona-Camoghè 7-8 hrs.). - The ascent of Monte Garzirola (6940 ft.), accomplished from Colla in 3 hrs., is also recommended. -Pedestrians will find it to their account to return from the Val Colla to Porlezza over the Pass of S. Lucio (5960 ft.), or to the Val Solda (p. 156), either by the Cima dell' Arabione (5928 ft.; views) or past the remarkable Dolomitic peaks of the Denti di Vecchia.

A pleasant excursion may be made in a light mountain-carriage (16-17 fr.) viâ Bioggio (1053 ft.) to (2 hrs.) Cademario (2407 ft.), whence the carriage is sent to Agno. From Cademario we ascend on foot to (20 min.) San Bernardo (2955 ft.; view of Lago Maggiore, etc.). We next proceed to the Aronno-Iseo road and follow it to the left to Iseo (1254 ft.), Cimo, Vernate, and (2 hrs.) Agno (p. 157), where we rejoin the carriage. The chapel of S. Maria (2560 ft.) lies near the road, between Iseo and Cimo.

FROM LUGANO TO CAPOLAGO, steamboat several times daily in 3/4 hr., in connection with the Generoso Railway, see next page. Stations: Campione, Bissone, Maroggia, Melano, and Capolago.

Steamboat on the Lake of Lugano, in connection with the railways to the Lago Maggiore and the Lake of Como, see p. 155.

FROM LUGANO TO CHIASSO AND COMO (Milan). The train crosses the Tassino Valley, by means of a viaduct, 120 ft. high (charming view to the left), and passes through the Paradiso Tunnel (833 yds.) under the N.E. spur of Monte S. Salvatore (p. 10). It then skirts the lake, with views (to the left) of the wooded slopes of the E. bank and the villages upon it. The village of (132 M.) Melide, $1^{1}/_{2}$ M. beyond the headland of S. Martino (p. 9), contains two popular resorts, the Grotto Demicheli (restaurant) and the Grotto Civelli (cold viands). The train and the road then cross the lake to Bissone by a stone viaduct $1/_{2}$ M. long, which sadly mars the scenery. At each end there is an arch for the passage of boats. Pleasant views in both directions. Two tunnels. Then (134 M.) Maroggia (Elvezia), at the W. base of the Mte. Generoso; continuous view of the lake on the right.

1361/2 M. Capolago (*Hôt.-Pens. du Lac, with garden and electric light, R. 2, pens. 6-9 fr.; Buffet), at the head of the S.E. arm of the lake, is the station for the Generoso Railway (steamboat

from Lugano, see p. 11).

FROM CAPOLAGO TO THE TOP OF MONTE GENEROSO, rack-and-pinion railway (generally running from April 15th to Oct. 15th) in 11/4 hr. fare 71/2 fr., return-fare 10 fr.). The trains start from the steamboat-pier at Capolago and halt at (2 min.) the St. Gotthard Railway station, where the toothed rail begins. The train crosses the road and the St. Gotthard railway and ascends the slope of the Generoso (gradient 20: 100, afterwards 22: 100), with a continuous open view, on the right, of the Val di Laveggio, girt with wooded hills, the little town of Mendrisio, and behind, of the Lake of Lugano with S. Vitale on the W. bank, and Mte. Salvatore to the N. Then it skirts abrupt cliffs and enters a curved tunnel (150 yds. long), immediately before which the summit of Monte Rosa is visible. -13/4 M. S. Nicolao (2820 ft.; Restaurant), a station in the finely wooded Val Cereda. The line next describes a wide curve, enters the Val della Giazza by a tunnel 50 yds. long, and proceeds high up on the mountain-slope, with fine views of the plain of Lombardy as far as Milan and Varese, and of the valleys of the Generoso (to the right appears Monte Bisliuo, with its pilgrimage-church).

— 31/2 M. Bellavista (4010 ft.; Restaurant). A path leads from the station - 5½ M. Bellavista (4010 ft.; Restaurant). A path leads from the station along the mountain-ridge (fine views; benches) to the (5 min.) *Bellavista, a platform provided with railings, immediately above Capolago, with a beautiful view (best in the morning) of the Lake of Lugano and the surrounding heights, backed by the line of snow-peaks stretching from the Gran Paradiso to the St. Gotthard. About ½ M. to the E. of the station (hotel-porter meets the trains) is the *Hôtel du Generoso (3965 ft.; R., L., & A. 4-5, B. 1½, lunch 3½, D. 5, pens. 12 fr.; Eng. Church Service), situated on a mountain-terrace commondiate strict states. situated on a mountain-terrace commanding a view towards the plain of Lombardy. A bridle-path leads hence to the summit in 11/4 hr. - Beyond Bellavista the railway ascends through another tunnel (90 yds. long), and closely skirts the barren ridge, affording occasional views to the left of the lake and town of Lugano, and to the right, below, of the villages of Muggio and Cabbio. Beyond two short tunnels we reach the station of (61/2 M.) Vetta (6355 ft.; *Hôtel Kulm, R. 5, B. 11/2, dej. 31/2, D. 5 fr., connected by view-terraces with the Restaurant Vetta). A new path provided with railings leads hence in 20 min. to the summit of Monte Generoso (5590 ft.). The View, no less striking than picturesque, embraces the lakes of Lugano, Como, Varese, and Lago Maggiore, the entire Alpine chain from the Monte Viso to the Pizzo dei Tre Signori, and to the S. the plain of Lombardy, watered by the Po and backed by the Apennines, with the towns of Milan, Lodi, Crema, and Cremona. — From the station of Vetta we may descend on foot to the Hôtel du Generoso or to Bellavista station in 3/4 hr.

Monte Generoso may also be ascended from Mendrisio (p. 13), from Maroggia (see above) by Rovio (1665 ft.; Hôt.-Pens. Mtc. Generoso, pens. 41/2-6 fr.), or from Balerna (p. 13) by Muggio in 4-41/2 hrs. (roads to Rovio

and Muggio, beyond which the ascent is fatiguing; also shorter footpath to Rovio). — From Lanzo d'Intelvi (bridle-path, 5½ hrs.), see p. 156; recommended for the return (to Osteno 6 hrs.).

The train now ascends the fertile valley of the Laveggio.

139 M. Mendrisio (1190 ft.; pop. 2870; *Angelo, Italian, R. & A. $2^{1}/_{2}$ fr.), a small town of 2900 inhab., $1/_{2}$ M. from the station, lies at the beginning of the bridle-path to the Monte Generoso (to the Hôt. du Generoso 3 hrs., mule 6 fr.). — The short Coldrerio Tunnel carries us through the watershed between the Laveggio and the Breggia. 142 M. Balerna.

144 M. Chiasso (765 ft.; *Rail. Restaurant; *Alb. S. Michele, near the station), the last Swiss village (custom-house; usually a long halt). The line pierces the Monte Olimpino by means of a tunnel 3190 yds. long, beyond which a view of the Lake of Como is disclosed to the left. We then pass Borgo Vico, a suburb of

Como, on the left.

147 M. Como (Stazione Mediterranea, p. 142); thence to (30 M.) Milan, see R. 20.

4. From Coire to Colico over the Splügen.

74 M. DILIGENCE from Coire to Chiavenna twice daily in summer in 13 hrs. (coupé 26 fr. 60 c., interior 22 fr.). Extra Post from Coire to Chiavenna with two horses 130 fr. 40 c., with three horses 181 fr. — Railway from Chiavenna to Colico, 17 M., in 1 hr. (fares 3 fr. 10, 2 fr. 15, 1 fr. 40 c.), corresponding with the steamboats to Como.

Coire, Ger. Chur, Ital. Coira (1935 ft.; Steinbock, Lukmanier, Weisses Kreuz, Stern, etc.), on the Plessur, 1½ M. from its confluence with the Rhine, with 9400 inhab., is the capital of the Canton of the Grisons, and the Curia Rhaetorum of the Romans. The ancient cathedral of St. Lucius contains an interesting treasury.

The Splügen road ascends the broad valley of the Rhine.

6 M. Reichenau (1935 ft.; Adler), a hamlet at the confluence of the Vorder-Rhein and Hinter-Rhein. We continue to ascend the valley of the Vorder-Rhein, on either side of which tower snow-clad mountains. — 16 M. Thusis (2450 ft.; Hôt.-Pens. Viamala, Post, Rhaetia, etc.) lies at the confluence of the Rhine and the Nolla. — Thence the road leads through the gorge of the *Via Mala, crossing the foaming river several times. Finest *View at the second bridge.

231/2 M. Andeer (3210 ft.). — Then we follow the wooded Rofna Ravine and the picturesque Rheinwaldthal (Val Rhein) to —

32½ M. Splügen, Roman. Spluga (4757 ft.; Hôtel Bodenhaus, R., L., & A. 3½, D. 3 fr.; Hôtel Splügen), the capital of the Rhein-wald-Thal, at the junction of the Splügen and Bernardino routes. The latter here runs to the W. The Splügen route turns to the left, crosses the Rhine, and ascends in windings to the (6¾ M.) Splügen Pass (Colmo dell' Orso; 6945 ft.), the boundary between Switzerland and Italy. About ¾ M. beyond the pass is the Dogana (6245 ft.), the Italian custom-house.

The road now descends by numerous zigzags along the E. slope, being protected against avalanches by long galleries and avoiding the dangerous Liro Gorge. Beyond Pianazzo (Inn), near the entrance to a short gallery, the Madesimo forms a magnificent waterfall, 650 ft. in height, which is best surveyed from a platform by the roadside.

From Pianazzo a road ascends to (11/4 M.) Madesimo (4920 ft.), a prettily situated village with a chalybeate spring and a Hydropathic (pens. 81/2 fr.), recommended as a health-resort.

50 M. Campo Dolcino (3455 ft.) consists of four large groups of houses. The second contains the church. The Liro Valley is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender campanile of the church of Madonna di Gallivaggio. Beyond S. Giacomo the rich luxuriance of Italian vegetation unfolds itself to the view.

581/2 M. Chiavenna. — Hotels. *Hôtel Conradi, 1/4 M. from the 2, B. 1/4, D. incl. wine 3 fr.; Albergo Specola, at the station, R., L., & A. 2/2, B. 1 fr.; Chiave d'Oro, on the Promenade.

The Station (*Café-Restaurant, déj. 21/2 fr.; beer) lies outside of and below the town. Through-tickets are here issued to the steamboat-stations on the Lago di Como, with coupon for the omnibus-journey between the really expectation and the course of Coling.

railway-station and the quay at Colico.

Chiavenna (1090 ft.), the Roman Clavenna, an ancient town with 2800 inhab., is charmingly situated on the Mera, at the mouth of the Val Bregaglia, through which the road to the Maloja Pass and the Engadine leads. Opposite the Hôtel Conradi are the ruins of an unfinished castle of De Salis, the last governor appointed by the Grisons. Picturesque view from the castle-garden or 'Paradiso' (adm. 50 c.). - S. Lorenzo, the principal church, has a slender clocktower or campanile, rising from an arcaded enclosure which was formerly the burial-ground. The Battisterio (closed; fee 15-20 c.) contains a font of 1206, adorned with reliefs.

The hills of the Val Capiola contain many 'Marmitte dei Giganti' or giant's kettles (Ger. Strudellöcher, Riesenkessel) of all sizes (guides at the hotels).

The RAILWAY TO Colico (fares, see p. 13) traverses three tunnels soon after starting, beyond which we enjoy a fine retrospect of Chiavenna. The line runs through a rich vine-bearing country, the lower parts of which, however, are exposed to the inundations of the Liro and Mera. The valley (Piano di Chiavenna) is enclosed on both sides by lofty mountains. On the right bank of the Mera lies Gordona, at the mouth of the Val della Forcola, beyond which the Boggia forms a pretty waterfall in its precipitous descent from the narrow Val Bodengo. - 6 M. Samólaco is the station for the large village of that name on the opposite (right) bank of the Mera, at the mouth of the Val Menyasia. Before (81/2 M.) Novate the railway reaches the Lago di Mezzola. This lake was originally the N. bay of the Lake of Como, from which it has been almost separated by the deposits of the Adda; but the narrow channel

which connects the lakes has again been rendered navigable. To the S. appears the pyramidal Mte. Legnone (p. 153). The railway, supported by masonry and traversing tunnels, crosses the Adda beyond (121/2 M.) Dubino. The Valtellina railway (p. 153) joins ours from the left; we observe on a hill to the right the ruined castle of Fuentes, once the key of the Valtellina, erected by the Spaniards in 1603, and destroyed by the French in 1796.

17 M. Colico (720 ft.), at the N. extremity of the Lake of Como, see p. 153. The station is nearly 1/2 M. from the quay. The omnibus-coupons are collected at the exit from the station. There is abundant time to permit of passengers walking to the quay, instead of taking the omnibus.

5. From Innsbruck to Verona by the Brenner.

175 M. Railway in $7^{1/2}$ -9 hrs. (express fares 36 fr. 65, 27 fr. 50 c.; ordinary 30 fr. 90, 22 fr. 95, 15 fr. 25 c.). Views on the right as far as the summit of the Brenner. Information as to through-tickets, which are paid for in Italian money, see Introd. vii.

The Brenner (445 ft.), the lowest pass over the principal chain of the Alps, is traversed by the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, is carried through 22 tunnels, and over 60 large and a number of smaller bridges within a distance of 78 M. The greatest incline, 1:40, is between Innsbruck and the culminating point.

Innsbruck (1880 ft.; Tiroler Hof, R., L., & A. from 2 fl., B. 70 kr., D. $2^{1/2}$ fl.; Hôt. de l'Europe, R., L., & A. from $1^{1/2}$ fl., B. 60 kr., D. 2 fl.; Goldene Sonne, R., L., & A. 11/2 fl., B. 60 kr., these three opposite the station; Hôtel Kreid, Margarethen-Platz, near the station; Habsburger Hof, Stadt München, Goldener Adler, in the town, these four second-class; Rail. Restaurant, D. with wine 1 ft. 20 kr.), the capital of Tyrol, with 23,300 inhab., is described in Baedeker's Eastern Alps. — The railway ascends the valley of the Sill. Four tunnels. 41/2 M. Unterberg - Stefansbrücke. Three tunnels. Beyond (6 M.) Patsch (2570 ft.) are three more tunnels. — 121/2 M. Matrei (3254 ft.), with the château of Trautson, is charmingly situated. — 15½ M. Steinach (3447 ft.). — The train now ascends a steep incline, crosses the valleys of Schmirn and Vals in a wide curve beyond (181/2 M.) St. Jodok (two tunnels), and runs high above the Sill to (191/2 M.) Gries (4114 ft.). It then passes the small green Brennersee, and reaches —

25 M. Stat. Brenner (4495 ft.; Buffet), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From: the hillside to the right descends the Eisak, which the train now follows. — 271/2 M. Brennerbad (4290 ft.), a popular bath-establishment. The line then descends rapidly through two tunnels to (30½ M.) Schelleberg (4075 ft.), where it turns into the Pflersch-Thal, returning, however, to the Eisak valley by a curved tunnel, 800 yds. long. 36 M. Gossensass (3494 ft.) is visited as a summer-resort. — The train now runs through wild rocky scenery. 40 M. Sterzing (3110 ft.). On the left rises the castle of Sprechenstein, and on the right the ruins of Thumburg and Reifenstein. — 43 M. Freienfeld. - We now cross the Eisak. On the left bank are the remains of the castle of Welfenstein. — 45 M. Mauls. — 471/2 M. Grasstein (2745 ft.), at the entrance of the narrow defile of (50 M.) Mittewald, where the French were defeated in 1809. The lower end of the defile, called the Brixener Klause, near Unterau, is closed by the Franzensfeste, a strong fortress constructed in 1833. The (521/2 M.)main station (2450 ft.; *Rail. Restaurant, D. 1 fl. 20 kr.), the junction of the Pusterthal line (for Carinthia), lies some distance from the (54 M.) station for the fortress. — 561/2 M. Vahrn, at the mouth of the Schalderer Thal. The vegetation now assumes a more southern character; vineyards and chestnuts gradually appear.

 $59^{1}/_{2}$ M. Brixen (1840 ft.; *Elephant, $^{3}/_{4}$ M. from the station) was the capital of an ecclesiastical principality, dissolved in 1803, and is still an episcopal residence. — We cross the Eisak. To the right, above us, lies Tschötsch. 611/2 M. Albeins. The valley contracts. 64 M. Villnöss. — 65 M. Klausen (1715 ft.), consisting of a single narrow street. The Benedictine monastery of Seben, on a steep rock above the village, was once a Rhætian stronghold, then a Roman fort under the name of Sabiona. — Below Klausen the valley contracts. The line skirts precipitous perphyry cliffs. -681/2 M. Waidbruck (1545 ft.), at the mouth of the Groedener Thal.

On the left, high above, rises the Trostburg.

The train crosses the Grædenerbach, and then the Eisak, in a wild ravine hemmed in by porphyry rocks. 711/2 M. Kastelruth; 731/2 M. Atzwang (1220 ft.). Several tunnels. — 78 M. Blumau. Another tunnel is passed through. On the right bank are the vineclad slopes of the Botzener Leitach. — 811/2 M. Kardaun, at the opening of the Eggenthal. The train now returns to the right bank of the Eisak and enters the wide basin of Botzen, a district of luxuriant fertility.

83 M. Botzen, Ital. Bolzano (880 ft.; *Kaiserkrone, Musterplatz, R. from 1 fl., L. & A. 60, B. 50 kr., D. 2 fl.; *Victoria, opposite the station, R. 1-11/2, L. & A. 3/4 fl.; *Greif, Johann-Platz, R. & L. 1-11/2 fl.; Hôtel de l'Europe; Mondschein, etc.), with 11,740 inhab., the most important commercial town in Tyrol, is beautifully situated at the confluence of the Eisak and the Talfer, which descends from the Sarnthal on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the Val di Fassa; to the W. rises the long porphyry ridge of the Mendel. The Gothic Parish Church of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. Beautiful open tower, completed in 1519. — The Calvarienberg (950 ft.; 25 min. walk; beyond the Eisak bridge cross the railway to the right) commands a fine view of the town and environs. - Beyond the Talfer, at the foot of the Guntschnaberg, lies Gries, frequented as a winter-resort.

From Botzen a branch-line diverges to (20 M.) Meran (11/2-2 hrs.; 1st cl., 1 fl. 64 kr.; 3rd cl., 98 kr.). See Baedeker's Eastern Alps.

Beyond Botzen the train crosses the Eisak, which falls into the Etsch (or Adige) 4 M. below the town. The latter becomes navigable at (89½ M.) Branzoll. In the distance, to the right, rises the dilapidated castle of Sigmundskron, and the wooded range of the Mittelberg. Beyond (93 M.) Auer the train crosses the river. — 96 M. Neumarkt-Tramin, the former on the left bank of the Adige, the latter on the mountain-slope to the right. — 99 M. Salurn, commanded by a ruined castle on an apparently inaccessible rock. — 107 M. S. Michele, with a handsome old Augustine monastery, is the station for the Val di Non. The train again crosses the Adige. — 110 M. Alle Nave; 111 M. Lavis, on the Avisio, which here descends from the Val Cembra. This impetuous torrent with its different ramifications is crossed above its junction with the Adige by a bridge 1000 yds. in length. — 115 M. Gardolo.

1171/2 M. Trent. — *HÔTEL TRENTO, near the station, R., L., & A. 11/2-2 fl. In the town: *Europa, Via Lunga, R. & A. 1 fl. 40 kr. Second class: AQUILA BIANCA, near the castle; AGNELLO D'ORO; DUE CONTI.

Trent (640 ft.), or Trento, Lat. Tridentum, with 21,600 in-hab., formerly the wealthiest and most important town in Tyrol, and not insignificant under the Romans, possesses numerous towers, palaces, and broad streets, and bears the impress of an important Italian town. The pretty grounds adjoining the station were adorned in 1894 with a Monument to Dante, designed by Zocchi.

The *Cathedral, begun in its present form in 1212, completed at the beginning of the 15th cent., and restored in 1882-89, is a Romanesque church surmounted by a dome. The N. portal, as at Botzen, is adorned with a pair of lions. In the Piazza Grande (at the cathedral), which is embellished with the tasteful Neptune Fountain (1769), stands the Palazzo Pretorio (now the military headquarters), with the old Torre Grande.

S. Maria Maggore, dating from the early part of the 16th cent., contains a picture, on the N. wall of the choir, with portraits of the members of the celebrated Council of Trent which sat here in 1545-63. The handsome organ-loft is in the Renaissance style.

The Palazzo Municipale, in the Via Larga, to the N. of the cathedral, contains the Public Library and the Museum, the latter consisting of collections of natural history specimens, Roman and other antiquities, etc.

On the E. side of the town rises the imposing Castello del Buon Consiglio, formerly the seat of the prince-bishops and now a barrack. A fine view is enjoyed from the huge Torre di Augusto. — A good view of the town is also obtained from the terrace of the Capuchin Convent above the Castello, which was burned down in 1893 but has since been rebuilt. — The rocky, fortified hill of Verruca or Dos Trento (950 ft.), on the right bank of the Adige, is another

fine point of view, which may be visited by a permesso obtained in the Pal. Pretorio (p. 17).

From Trent to Bassano through the Venetian Mountains, 57 M. (diligence four times daily to Borgo in $4^{1}/2$ hrs., fare 1 fl. 20 kr.; and thence once daily to Bassano in $8^{1}/2$ hrs., fare $2^{1}/2$ fl.). — The road (rail-

way under construction) ascends the narrow valley of the Fersina.

71/2 M. Pergine (1575 ft.; *Hôtel Voltolini), a considerable markettown, commanded by the handsome castle of that name. The road now descends to the small Lago di Levico (1440 ft.), separated by a narrow chain of hills from the larger and more beautiful Lake of Caldonazzo (from Caldonazzo to Arsiero, see p. 223). At Levico ("Stabilimento; "Alb. Germania, etc.), a frequented watering-place, begins the fertile Val Sugana, watered by the Brenta, its capital being -

21 M. Borgo di Valsugana (1295 ft.; Hôtel Valsugana, Croce), on the N. side of which rises the ruined castle of Telvana, with the remains of a second castle (S. Pietro) high above it. Below the town is the beautiful

château of *Ivano*, belonging to Count Wolkenstein-Trostburg.

Near (10 M.) *Grigno* the valley of *Tesino* opens to the N., watered by the *Grigno*. Beyond Grigno the valley is confined between lofty cliffs which barely leave room for the road. The Austrian custom-house is at (3 M.) Tezze, the Italian 3/4 M. beyond it. In a rocky cavity beyond (21/4 M.) —

38 M. Primolano (Posta, poor) is situated the ruined castle of Covelo, a mediæval stronghold. About 1 M. farther the Cismone descends from the Val Primiero. 61/2 M. Valstagna is inhabited chiefly by the makers of broad-brimmed straw-hats.

Near (5 M.) Solagna the ravine of the Brenta expands. About $1^{1}/2$ M. farther the road turns a corner, and a view is obtained of a broad plain with large olive-plantations in which lies the picturesque town of -

57 M. Bassano (see p. 233).

The RAILWAY follows the course of the Adige. — 122 M. Matarello. On a hill near (127 M.) Calliano rises the castle of Beseno, the property of Count Trapp. The lower valley of the Adige, as far as the Italian frontier, is named the Val Lagarina. It produces abundance of red wine and southern fruits. — 129 M. Volano; 130 M. Villa Lagarina.

132 M. Rovereto (695 ft.; *Hôt. Glira; Agnello), a town with 9000 inhab., is noted for its silk-culture. The principal building is the old Castello in the Piazza del Podestà. - Road to Torre and Schio, see p. 223.

The train crosses the Leno. On the right bank of the Adige lies Isera, with vineyards, numerous villas, and a waterfall. On the left bank, to the E. of the railway, near Lizzana, is a castle, which about the year 1302 was visited by Dante when banished from Florence.

135 M. Mori (570 ft.; Railway Hotel, a tolerable Italian house, R., L., & A. 1fl. 20 kr.).

From Mori to Riva on the Lago di Garda via Arco, 151/2 M., steamtramway in 11/2 hr. (fares 1st cl. 1 fl. 23, 3rd cl. 77 kr.). [The distance to Thanway in 1/2 in clares 1st ci. 1 in 25, 5rd ci. (1 kr.). [The distance to Riva by the direct road is about 11 M.; carr. 31/2, with two horses 7 fl.]

The line crosses the Adige to (2 M.) Mori Borgata, the station for the large village of Mori (672 ft.) It then traverses the broad green valley to (41/2 M.) Loppio (735 ft.), with the château of Count Castelbarco, passes the little Lago di Loppio, with its rocky island, and winds up among rocky débris to the (11/4 M.) culminating point of the route, at the chapel of S. Giovanni (915 ft.). We now descend to (8 M.) Nago, a village situated on the brink of a ravine, with the ruins of the castle of Penegal (922 ft.), on a barren rock to the left. The old road leads hence to the left to Torbole (p. 193) and (3 M.) Riva. The line descends along the right slope of the mountains into the Sarca valley, following the road to Arco. Presently, to the left, we enjoy an exquisite "View of the blue Lago di Garda, with the Sarca at our feet, and the long Monte Brione opposite. The next stations are Oltresarca and (12½ M.) Arco (p. 195). Thence we traverse the wide and fertile valley (to the left Mte. Brione; to the right, among the mountains, Tenno, see p. 195). 13½ M. S. Tommaso. 15½ M. Riva (p. 194; steamers on the Lago di Garda, see p. 191).

Near (136½ M.) Marco the line intersects the so-called Livini di Marco, probably the remains of an ancient glacier, according to others the traces of a vast landslip, which is said to have buried a town here in 883, and is described by Dante (Inferno xii. 4-9). At (137 M.) Serravalle the valley contracts.

142 M. Ala (415 ft.; Rail. Restaurant; Hôtel Ala), with 4600 inhab., is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should enquire for it at the custom-house here. — 144 M. Avio, the last Austrian station; the village lies on the right bank of the Adige.

148 M. Peri (413 ft.), the first Italian station, is the starting-point for the ascent of the Monte Baldo (7210 ft.; comp. p. 195), which separates the valley of the Adige from the Lago di Garda. — On an eminence to the right lies Rivoli, which was stormed several times by the French in 1796 and 1797 under Masséna, and afterwards gave him his ducal title. — 156 M. Ceraino. The train now enters the Chiusa di Verona, a rocky defile celebrated in mediæval warfare. At the entrance are the works of Incanale, commanding the pass.

The train passes (160 M.) Domegliard, also a station on the Verona and Caprino line (comp. p. 213), then (164 M.) Pescantina, and (167 M.) Parona all' Adige (p. 213), crosses the Adige, and reaches the Verona and Milan line.

At Verona (see p. 201) it first stops at (173 M.) the Stazione Porta Nuova and then at the (175 M.) Stazione Porta Vescovo, the principal station.

6. From Vienna to Venice viâ Pontebba.

398 M. Austrian South Railway to Bruck; Austrian State Railway thence to Pontafel; North Italian Railway thence to Venice. Express train in $15^1/2$ hrs. (fares 74 fr. 10, 51 fr. 70 c.), ordinary train in 24 hrs.

Vienna, see Baedeker's Southern Germany & Austria. The express trains take 13/4 hr. from Vienna to (47 M.) Gloggnitz vià Baden and Wiener-Neustadt. — At Gloggnitz (1450 ft.) begins the *Semmering Railway, the oldest of the great continental mountain-railways, constructed in 1848-1853 (best views on the left). In the valley flows the green Schwarzau. On the left is the three-peaked Sonnwendstein; to the W., in the background, the Raxalp. At (55 M.) Payerbach (1615 ft.) the train crosses the Valley of

Reichenau by a viaduct 80 ft. high and ascends rapidly on the S. slope of the valley (gradient 1:40). Beyond four tunnels it reaches (61½ M.) Klamm (2290 ft.), with a half-ruined castle of Prince Liechtenstein, on an abrupt rocky pinnacle. Far below runs the old Semmering road. The train now skirts the Weinzettelwand by a long gallery and reaches (66 M.) Breitenstein (2530 ft.). Two more tunnels are traversed, and the ravines of the Kalte Rinne and the Untere Adlitzgraben crossed by lofty viaducts.

After three more tunnels the train reaches (71 M.) Semmering (2930 ft.), and passes from Austria into Styria by means of the Semmering Tunnel, nearly 1 M. long. It then descends rapidly on the N. slope of the Froeschnitz to (78 M.) Spital and (82½ M.) Mürzzuschlag (2200 ft.; Rail. Restaurant). — The line now follows the picturesque valley of the Mürz, containing numerous forges. 87½ M. Langenwang; 90 M. Krieglach; 92 M. Mitterdorf. On the right rises the château of Püchl, and beyond, the ruins of Lichtenegg. The train makes a wide sweep round the Wartberg-Kogel, crossing the Mürz twice, and reaches (97 M.) Kindberg, with a castle of Count Attems. — 102 M. Marein; 106 M. Kapfenberg.

108 M. Bruck (1595 ft.; Wintersteiner), a small town at the confluence of the Mürz and Mur, with an old castle, is the junction of the line to Gratz and Trieste (see Baedeker's Southern Germany). On a rocky height to the N. of the station is the ruined castle of Landskron.

The Staatsbahn, which we now follow, diverges to the right from the South Railway, crosses the Mur, and ascends the narrow valley of that river. Beyond (116 M.) Niklasdorf we again cross the Mur and reach (118½ M.) Leoben (1745 ft.), the capital of Upper Styria and the seat of the government mining authorities. The train describes a wide circuit round the town, and stops at the (119½ M.) suburban station of Waasen. It then follows the Mur, passing the château of Göss on the left.

126 M. St. Michael (1955 ft.; *Rail. Restaurant), at the mouth of the Liesing-Thal, is the junction for St. Valentin and Linz. Several unimportant stations. — 140 M. Knittelfeld (2110 ft.). — 149½ M. Judenburg (2380 ft.; Rail. Restaurant), an ancient town at the base of the Seethal Alps, with extensive foundries. — 153 M. Thalheim; 158 M. St. Georgen; 161 M. Unzmarkt. On the right rises the ruin of Frauenburg, once the seat of the minnesinger Ulrich von Liechtenstein. Beyond (165½ M.) Scheifling, with the château of Schrattenberg (r.), the train quits the Mur, and ascends to (170½ M.) St. Lambrecht (2900 ft.), on the watershed between the Mur and the Drave. It then descends the valley of the Olsa, passing (173 M.) Neumarkt and (177½ M.) Einoed.

1831/2 M. Friesach (2090 ft.), an ancient town, commanded by four ruined castles, near the confluence of the Olsa with the Met-

nitz. — The train now enters the Krappfeld, the fertile plain of the Gurk; to the E. is the Sau-Alpe, to the S. rise the Karawanken. 187 M. Hirt; 190 M. Treibach; 199 M. Launsdorf (*Rail. Restaurant). The most interesting of the numerous castles of the Carinthian nobles which abound in this district is *Hoch-Osterwitz, the property of the Khevenhüller family, situated 2 M. to the S.W., on a rock 500 ft. high.

From (203 M.) Glandorf (*Rail. Restaurant) a branch-line diverges to Klagenfurt. — 2031/2 M. St. Veit (1560 ft.), an ancient town with 3000 inhab., was the capital of Carinthia down to 1519. — The line continues to ascend the pretty valley of the Glan. 2081/2 M. Feistritz-Pulst. To the right is the loftily situated ruin of Liebenfels; to the left those of Karlsberg and (farther on) Hardegg. — 213 M. Glanegg, with an old castle. Beyond (219 M.) Feldkirchen the valley becomes broad and marshy. The train then approaches the Ossiacher See (1600 ft.). •224 M. Ossiach; 228 M. Sattendorf. At the S.W. end of the lake is the ruin of Landskron.

2321/2 M. Villach (1665 ft.; Rail. Restaurant; Mosser; Tarmann, etc.), an old town on the Drave, with 7700 inhab., the junction of the lines to Marburg and Franzensfeste, is very picturesquely situated in a fertile basin at the base of the Dobratsch (7110 ft.).

The train skirts the town towards the S., and crosses the Drave. —235 M. Bad Villach, with warm sulphur springs. The train now crosses the Gail. 2371/2 M. Firnitz; 243 M. Arnoldstein; 2461/2 M. Thoerl-Maglern. The line then runs along the left side of the Schlitza Valley and passes through two tunnels.

250 M. Tarvis (2410 ft.; *Rail. Hotel & Restaurant), where the railway from Laibach joins ours on the left, the chief place in the Kanal Valley, consists of Unter-Tarvis, in the floor of the valley, ¹/₂ M. from the station, and Ober-Tarvis, ³/₄ M. farther on, with a station of its own, at which the slow trains stop.

Beyond Ober-Tarvis' the line gradually ascends. To the left rises the Luschariberg (5880 ft.), with a much-frequented pilgrimage-church. — 255 M. Saifnitz (2615 ft.), on the watershed between the Black Sea and the Adriatic. The train then descends along the Fella. — 258½ M. Uggowitz. Near the picturesque Fort Malborgeth the Fella is crossed. Beyond (261 M.) Malborgeth the train runs through a rocky ravine, at the end of which lies (265 M.) Lussnitz, passes Leopoldskirchen on the left, and crosses the Vogelbach.

2701/2 M. Pontafel (1870 ft.; Railway Restaurant), the Austrian frontier-station, where the luggage of passengers arriving from Italy is examined. Pontafel is separated by the rushing Pontebbana from—

271 M. Pontebba (Railway Restaurant), the first village in Italy, with the Italian custom-house (luggage examined). The next

part of the railway, traversing the wild ravine of the Fella (*Valle del Ferro), is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The line at first descends rapidly along the right bank of the Fella, and then crosses the river by an iron bridge, 130 ft. high, at Ponte di Muro. — 278 M. Dogna, at the mouth of the valley of that name, at the head of which rises the grand pyramid of the Montasio or Bramkofel (9030 ft.). — 279 M. Chiusaforte, at the entrance of the picturesque Raccolana Valley. At (284 M.) Resiutta the train crosses the Resia. Below (286 M.) Moggio the valley of the Fella expands. The bottom of the valley is covered with rubble. A little below (289 M.) Stazione per la Carnia the Fella flows into the Tagliamento, which here waters an extensive plain.

292 M. Venzone. The train traverses the marshy valley of the Tagliamento by an imposing viaduct, 1/2 M. in length, and then quits the basin of that river, which flows towards the S.W. into the Adriatic Sea. — 296 M. Gemona-Ospedaletto, the junction of the new line to Venice vià Casarsa and Portogruaro (comp. pp. 224, 293); 300 M. Magnano-Artegna; 3021/2 M. Tarcento; 305 M. Tricesimo; 309 M. Reana del Rojale. — 315 M. Udine, see p. 293.

From Udine to (398 M.) Venice, see pp. 293-291.

II. Piedmont.

7. Turin	25
Excursions: The Superga, 38. — Moncalieri. Stupinigi 38. 8. From Turin to Aosta and Courmayeur	3 8 ·
Excursion to the Graian Alps	44
9. The Alpine Valleys to the West of Turin	48
a. Ceresole Reale, 48. — b. Lanzo, 48. — c. Susa, 48. — d. Torre Pellice, 49. — e. Crissolo (Monte Viso), 49.	-
d. Torre Pellice, 49. — e. Crissolo (Monte Viso), 49.	
10. From Turin to Nice over the Col di Tenda	49
11. From Turin to Genoa	53
a. Vià Alessandria	53
From Asti to Mortara (Milan), 53. — From Alessandria	
to Savona, 54.	5 5
b. Viâ Bra and Savona	55
Carignano, 55. — From Bra to Alessandria, 55. — From Bastia-Mondovi to Cuneo, 55.	
c. Viâ Acqui and Ovada	56
12. From Bellinzona to Genoa	57
From Milan to Vigevano and Mortara (Genoa), 58.	O1
13. From Turin to Piacenza vià Alessandria	59
14. From Turin to Milan viâ Novara	59 59
	อย
From Santhià to Biella, 60. — From Vercelli to Alessandria, 61. — From Novara to Varallo and to Busto-Arsizio and Seregno, 61, 62.	

This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of Turin, Novara, Cuneo, and Alessandria, with 3,233,000 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest Inhabitants were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The Dialect of the people still retains traces of their ancient affinity with the French; thus, pieuve, instead of the Italian piovere, om for uomo, cheur for cuore, sità for città, rason for ragione, piassa for piazza. This patois is universally spoken, even by the upper classes, but is unintelligible to strangers. Throughout Piedmont, however, French is very generally spoken.

The History of the country is closely interwoven with that of its

dynasty. The House of Savoy (or Casa Sabauda), a family of German origin, professing even to trace their descent from the Saxon Duke Wittekind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. Humbert I. (d. 1056) is generally regarded as the founder of the dynasty. In 1101 his descendants were created imperial counts of Savoy by Henry IV., and by judiciously espousing the cause of the pope and the emperor alternately, they gradually succeeded in extending their supremacy over Turin, Aosta, Susa, Ivrea, and Nice. Amadeus VI. (1343-83), known as the 'Conte Verde' ('green count') from his usual dress, strengthened and extended the power of his house in numerous feuds. Amadeus VIII., raised to the ducal dignity by Emp. Sigismund in 1416, added Geneva, Vercelli, and Piedmont to his possessions, and gave the principality its first legislative code. He was created pope as Felix V. (1439-49) by the Council of Basle and died in 1451. - Situated between the two great mediæval powers of France on one side, and Austria and Spain on the other, the princes of Savoy frequently changed sides, and although sometimes overtaken by terrible disasters, they contrived to maintain, and even to extend their territory. At one period the greater part of the Duchy was annexed to France, but Emmanuel Philibert ('Testa di Ferro', 1553-80) restored it to its original extent, being, as regards internal organisation also, its second founder. Under his son Charles Emmanuel I. (1580-1630) the Duchy again became dependent on France. From the sons of this prince are descended the elder branch of the family, which became extinct in 1831, and the younger Carignano line, which succeeded to the throne in the person of Carlo Alberto. The following dukes were Vittorio Amedeo I. (1630-37), Francesco Giacinto (1637-38), Carlo Emanuele II. (1638-75), and Vittorio Ame deo II. (1675-1730). The last of these, having boldly allied himself with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1703); he obtained Sicily as his reward, which island, however, he was afterwards obliged to exchange for Sardinia (1720), and in 1713 assumed the title of King, which was subsequently coupled with the name of the latter island. His successors were Carlo Emanuel III. (1730-73), and Vittorio Amedeo III. (1773-96). After the battle of Turin (1706), in which Prince Eugene commanded the Imperialists, the Piedmontese princes directed their attention to Prussia, which served as a model for the organisation of their kingdom. In both countries the military and feudal element preponderated, and both were obliged to succumb to the new powers evolved by the French revolution. Carlo Emanuele IV. (1796-1802) was deprived of all his continental possessions by the French in 1798, and restricted to the island of Sardinia, which was protected by the English fleet. Vittorio Emanuele I. (1802-21) was at length reinstated in his dominions, with the addition of Genoa, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Piedmont, and had bequeathed in their stead many of the benefits of modern legislation, and high military renown. It is therefore intelligible that the clerical reaction, which set in with the king's return, gave rise to an insurrection which caused the king to abdicate, and which had to be quelled by Austrian troops. His brother Carlo Felice (1821-31) adhered faithfully to Jesuitical principles, and lived on the whole in accordance with his motto, 'Non sono re per essere seccato' ('worried'). The older line of the House of Savoy became extinct with this prince, and was succeeded by the collateral line of Carignano (p. 55; 27th April, 1831). Carlo Alberto (b. 1798), who had been educated at a French military school, and had headed the insurrection of 1821, was protected by France and Russia against the attempts of Austria to deprive him of his claims to the throne. His own experiences, and the force of circumstances, rendered him an implacable enemy of Austria. With him began the national development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Re Tentenna' (the vacillating), while in 1843 he himself described his position as being 'between the daggers of the Carbonari and the chocolate of the Jesuits'. On 6th Jan , 1848, Count Cavour made the first public demand for the establish-

ment of a constitution, and on the 7th Feb. the king, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence, and to give vent to his old enmity against Austria (23rd March), but one year later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died in a few months (26th July). It was reserved for his son Vittorio Emanuele II. (b. 1820, d. 9th Jan., 1878) finally to give effect to the national wishes of Italy.

7. Turin, Ital. Torino.

Arrival. The principal railway-station at Turin is the Stazione Centrale, or di Porta Nuova (Pl. E, 4, 5), a handsome edifice with waitingrooms adorned with frescoes, and the terminus of all the lines (Rail. Restaurant). — Travellers to Milan may take the train at the Stazione di Porta Susa (Pl. C, 3, 4), the first stopping-place of all the trains of the Novara-Milan line (omnibuses and cabs meet every train). - Station of the steam-tramway to Rivoli in the Piazza dello Statuto (Pl. C, 2); of that to Ciriè-Lanzo near the Ponte Mosca (Pl. E. 1).

Hotels. *Grand Hôtel de Turin (Pl. b; E, 4, 5), opposite the central station, with lift, R., L., & A. from 3-5, B. 11/2, dej. 31/2-4, D. 5, pens. from 10 fr.; Bonne-Femme-Metropole-Feder (Pl. h; E, 2), Via Pietro Micca, recently enlarged, with lift and electric light, well spoken of; Hôtel DE L'EUROPE (Pl. a, E 2), Piazza Castello 19, with lift; Hôtel d'Angleterre & Trombetta (Pl. c; E, 3, 4), Via Roma 31, and Via Cavour 2, déj. 3, D. 4, pens. 10 fr. All these are of the first class. — Albergo Centrale (Pl. g; E, 3), Via delle Finanze, R. 2-21/2, L. 1/2, A. 3/4, B. 11/4, dej. incl. wine 3, D. incl. wine 4, pens. 9 fr., well spoken of. — The following are secondclass and more in the Italian style: Hôtel Suisse (Pl. i; E, 4), Via Sacchi 2, near the central station, R., L., & A. 3-5, B. 11/4, déj. 21/2, D. 41/4, pens. 8-10, omn. 1/2 fr., well spoken of; Hôtel de France et de La Concorde (Pl. 1; F, 2, 3), Via di Po 20; Tre Corone (Pl. m; E, 2), Via S. Tommaso 13; Bue Rosso (Pl. E, 2), Via Venti Settembre; Dogana Vecchat (Pl. n; E, 2), Via Corte d'Appello 4, adjoining the Palazzo di Città, R., L., & A. 21/2, B. 1 fr., omn. 60 c., well spoken of. — The Grissini, a kind of bread in long thin and criep cicks are a speciality of the place. The of bread in long, thin, and crisp sticks, are a speciality of the place. The Piedmontese wines have a high repute (comp. p. xx).

Restaurants (comp. p. xix). *Cambio, Piazza Carignano 2, much frerestaurants (comp. p. Als). Camoo, I leads Calignan 2, many 11-quented in the morning, best Italian wines, separate room for smokers; *Caffe-Rist. di Parigi, Via di Po 21; Trattoria del Commercio, Via Venti Settembre 74, near the Piazza Castello; Tavella (Dilei), Via di Po; Trattoria della Posta, Piazza Carlo Alberto; Meridiana, Galleria Geisser, Via S. Teresa 6 (Vienna beer); Caffé Milano, Via Pietro Micca 2. — Vermouth

di Torino (famous), good at Carpano's, Piazza Castello 18.

Cafés. Parigi (see above); Londra, Via di Po; Nazionale, Via di Po 20; San Carlo, Piazza S. Carlo (concert in the evening); Romano, by the Galeria dell' Industria Subalpina, in the Piazza Castello (café-chantant in the evening); Borsa, Via Roma 25 (newspapers); Liqure, Corso Vitt. Em. II., near the station (concerts); Tavella (see above). - Confectioners. Bass, Baratti & Milano, Piazza Castello, S. side; Stratta, Piazza S. Carlo 7. Chocolate: Moriondo & Gariglio, Piazza S. Carlo 6. — Beer. Yoigl, corner of the Via Botero and Via Pietro Micca; Birreria della Borsa, Via dell' Accademia delle Scienze; Bir. Italiana, Piazza Castello; Lumpp, Via Alfieri.

Cabs (Vetture, Cittadine): per drive (corsa) 1 fr., at night (12-6 a.m.) 1 fr. 50 c.; first ½ hr. 1 fr., first hour (ora) 1 fr. 50 c., each following ½ hr. 75 c., at night 1½, 2, and 1 fr.; each trunk 20 c. — Two-horse

carriage 50 c. more in each case.

Tramways (fare 10 c., transfer 15 c.) traverse the streets in many different directions (see Plan). The chief centres are Piazza Castello (Pl. E, F, 2), Piazza Emanuele Filiberto ('Porta Palazzo'; Pl. D, E, 1), Piazza dello Statuto (Pl. C, 2), Piazza S. Martino (Pl. C, 3), and Piazza Carlo Felice (Pl. E, 4). Steam Tramways ply to various points in the more or less immediate

neighbourhood; comp. the Italian time-tables.

General Post Office (Pl. 48, F 3; for poste restante letters, etc.), Via Principe Amedeo 10; also at the Stazione Centrale. - Telegraph Offices,

Via Principe Amedeo 8 and at the Stazione Centrale.

Booksellers. Carlo Clausen, Via di Po 19; Rosenberg & Sellier, Via Bogino 3; F. Casanova, Piazza Carignano; Fratelli Bocca, Via Carlo Alberto 3; L. Roux & Co., in the Galleria Subalpina (p. 27). - NEWSPAPERS: Gazzetta Piemontese, Gazzetta del Popolo, Gazzetta di Torino.

Goods-Agents. Malvano & Co., Via Principe Amedeo 14 (Pl. F, 3);

Fratelli Girard, Via Cernaia 14.

Bankers. Pellegrini & Moris, Via dell' Arsenale 15; De Fernex & Co., Via Alfieri 15. — Money Changers. Bauer & Borelli, Via Cavour 10.

Physicians. Dr. F. Conti, Corso Oporto 30 (speaks English and French); Dr. Bergesio, Via Melchior Gioia 8 (speaks French). — Dentists. J. Bowman (Amer.), Via Finanze 11; Martini, Via Pietro Micca (speaks English); Garelli, Via Roma 15. — Chemists. A. Torre, Via Po 14; G. Torta, Via Roma 2.

Military Music in the Piazza Castello every afternoon (5 p.m.); in summer daily in the old Piazza d'Armi about 6 p.m., during the Corso,

and Sun. 2-4 in the Giardino Reale (comp. 28).

Baths. Bagni Cavour, Via Lagrange 22; Bagni di S. Carlo, Via Roma
22; Bagni di S. Giuseppe, Via S. Teresa 21. Bath 11/4-11/2 fr., with fee of 20 c. — Vapour Baths: Bagni della Margherita, Piazza Vitt. Emanuele 1-3; Via Provvidenza 40,

Theatres. Teatro Regio (Pl. 52; F, 2), Piazza Castello, for operas and ballets, with seats for 2500, generally open during Lent and the Carnival only (admission 3 fr., reserved seats 5, poltrone 10 fr.); Vittorio Emanuele (Pl. 59; F, 2), Via Rossini 13, for operas, ballets, and equestrian performances, the largest in the city; Alfieri (Pl. 56; D, 3), Piazza Solferino, for comedy and operettas; Carignano (Pl. 53; E, 3), in the Piazza of that name, for Italian comedies and (in autumn) operas; Rossini (Pl. 57; F, 3), Via di Po 24, for plays in the Piedmontese dialect; Balbo (Pl. 60; F, 4), Via Andria Doria, for farces, etc.

British Vice-Consul, Giacinto Cassinis, Via Bogino 25. — United States

Consular Agent, William E. Mantius, Via Madama Cristina 27.

English Church, Via Pio Quinto 15, behind the Tempio Valdese; service at 10.30 a.m. — Protestant Service in the Tempio Valdese (Pl. 18; F 4) on Sundays, in French at 11, in Italian at 3 o'clock. — Free Italian

Church (Rev. Sign. Bracchetto), Via Maria Vittoria 27, first floor.

Principal Attractions: Armoury (p. 28), Picture Gallery (p. 30) and
Museum of Antiquities (p. 29), Museo Civico (p. 36), monuments in the

Cathedral (p. 32), view from the Capuchin monastery (p. 37).

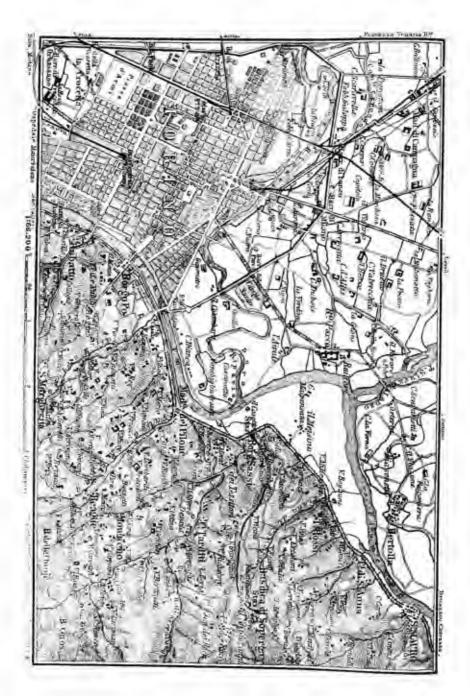
Turin (785 ft.), Ital. Torino, the ancient Taurasia, capital of the Taurini, a Ligurian-Celtic tribe, destroyed by Hannibal B.C. 218, afterwards the Roman Augusta Taurinorum, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1720 it was the capital of the Kingdom of Sardinia, and from 1860 to 1865 of Italy. The seat of a university and of a military academy, and headquarters of the 1st Italian Corps d'Armée, this great city lies in an extensive plain on the Po, which receives the waters of the Dora Riparia below the city. The plain of the Po is bounded on the W. by the Graian and Cottian Alps, and on the E. by a range of hills rising on the right bank, opposite the city (hill of the Capuchins, p. 37; Superga, p. 38). Turin was the chief centre of those national struggles which led to the unification of Italy. The removal of the seat of government to Florence seriously

TORINO.

	31. Alfonso Lamarmora	F. 4.
1. Accademia delle Belle Arti F.3.	32. <i>Gioberti</i> T	5.F.3.
2. " " Militare . F.2.	33 . Lagrange	E.4.
3. " " delle Scienze . E.3.	34 Paleocapa	E.4.
4. Armeria Reale E.2.	35 . Siccardi	D.2.
5 . Arsenale (Museo Nazle d'Artigla) F.4.	36 . del Traforo del Fréjus	C. 2.
6 . Borsa . F.3.	37 . Vittorio Emanuele II.º .	D.4.
7 . Banca Nazionale E.3.	38. Ospedale di S. Giov. Battista	F.3.
Chiese.	Palazzi.	
8. Basilica Magistrale. E.2.	39 .Carignano	F.3.
9. S.Carlo 9. S.Cristina . E.3.	40 di Città (Maricipale) .	$\mathbf{E}.2.$
10. Cattedrale (S.Giovanni) E.2.	41 . del Duca di Genova (Chiablese	JE.2.
11. la Consolata D.2.	42 .Madama .	E.2.
12 . Corpus Domini . E.2.	43 . Corte d'Appello (già Senato)	D.2.
13. S.Francesco di Sales E.2.	44. Cavour	F.4.
14. Gran Madre di Dio H.3.	45 Reale	E.2.
15. S. Massimo F. G.4.	46 . della Cisterna (Duca d'Aosta	∌F.3.
16. S. Filippo F.3.	47 . delle Torri (Porta Palatina)	E.2.
17. S.Francesco da Paola F.2.	48. Posta e Telegrafi (Víficio cent ^{le})	F.3.
18 Tempio Valdese . F.4.	49 Prefettura F.2. 50 Questura	E.2.
19. " Israelitico F.4.	51. Università e Biblioteca	F.2.
20. Galleria dell'Industria		
Subalpina F.2.	Teatri.	
21. Galleria Nazionale . E.4.	52 Regio	F.2.
22 Mole Antonelliana . G.2.	53 . Carignano	E.3.
	54. Gerbino	G.3.
Monumenti.	55 . Nazionale	F.4.
23. d' Azeglio . E.4.	56 . Alfieri	D.3.
24 All' Esercito Sardo . E.2.	57 . Rossini	F.3.
25. Amedeo (Conte Verde) E.2.	58 . Scribe	F.2.
26. Cavour F.3.	59 . Vittorio Emanuele	F.2.
27. Carlo Alberto . F.3.		F.4.
28 Emanuele Filiberto E.3.		F.3.
29. Duca di Genova D. E.3.		F.2.
30 Aless Lamarmora D.3.		F.3.
30. ProMicca D.3.		E.4.
31. Garibaldi G.4.	r e	
31ª Crimea H.4.	.1	







impaired the prosperity of the citizens for a time, but they have long since recovered their losses. The rapidly increasing population

now numbers upwards of 320,000, including suburbs.

Turin is conspicuous among the cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses (Isole), long, broad, straight streets (Vie), spacious squares, and numerous gardens. Its history explains this. The plan of the old town, with slight variations, is ascertained to be the same as that of the colony founded by the Emperor Augustus. It formed a rectangle of 2210 ft. in length, and 1370 ft. in breadth, and is now intersected by the Via Garibaldi, which runs between the Piazza Castello and the Via della Consolata. It had four principal gates, of which the Porta Palatina, to the N. (in the Palazzo delle Torri, p. 33), still exists. The whole town was comprised within this circumference until in the 17th cent. a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1536, and finally the siege of 1706 cleared away most of the old buildings, and gave the town its present appearance. The fortifications were demolished by the French in 1801, and the citadel had to give place to the railway in 1857.

The spacious PIAZZA CASTELLO (Pl. E, F, 2) forms the centre of the town. From this point the busiest streets diverge: Via Roma, Via Garibaldi, Via dell' Accademia delle Scienze, and the broad and handsome VIA DI Po, leading to the bridge over the Po, and flanked by arcades (Portici), containing shops. The University in the Via di Po, see p. 35. — In the S.E. angle of the Piazza Castello is the Galleria dell' Industria Subalpina (Pl. 20; F, 2), containing a café (p. 25) and concert-rooms. The other end of this arcade is in the

Piazza Carlo Alberto (p. 29).

The Palazzo Madama (Pl. 42; E, 2), the ancient castle, a lofty and cumbrous pile in the centre of the Piazza Castello, is the only mediæval structure of which Turin boasts, and was erected by William of Monferrat, when master of the town towards the end of the 13th century. It owes its present name to Maria, mother of King Victor Amadeus II., who as Dowager Duchess ('Madama Reale') occupied the building, and embellished it in 1718 by the addition of a handsome double flight of steps and the façade with marble columns on the W. side, from a design by Juvara. The two original towers on the E. side are still standing; two others on the W. side, one of which contains an observatory, are concealed by the façade. The Palace now contains several institutions. — In front of it stands a Monument to the Sardinian Army (Pl. 24) by Vinc. Vela, erected by the Milanese in 1859.

At the N.W. corner of this piazza is the church of S. Lorenzo, with a peculiar dome, and destitute of façade, by Guarini (1687).

On the N. side of the Piazza Castello rises the Palazzo Reale, or Royal Palace (Pl. 45; E, 2), begun in 1660, a plain brick edifice. The palace-yard is separated from the Piazza by a gate, the pillars of which are adorned with two groups in bronze of Castor and Pollux, designed by Abbondio Sangiorgio in 1842. To the left in the hall of the palace (admission free), in a niche near the staircase, is an equestrian statue of Duke Victor Amadeus I. (d. 1637); the statue

is of bronze, the horse in marble; below the latter are two slaves. The handsome staircase is embellished with statues of Emmanuel Philibert by *Varni*, and Carlo Alberto by *Vela*. The royal apartments are shown only in the absence of the king.

The S.E. wing (Galleria Beaumont) contains the *ROYAL ARMOURY (Armería Reale; Pl. 4, E 2), entered from the arcade of the Prefettura (Pl. 49, E F 2; last door to the left); admission (11-3) by tickets obtained (gratis) on the landing of the first staircase. The collection, which is on the second story, is very choice.

In the centre of Room I. are a bronze statuette of Napoleon I., the sword he wore at the battle of Marengo, a quadrant he used when a young officer, two French regimental eagles, and two kettle-drums captured at the battle of Turin in 1706. Numerous models of modern weapons; in a cabinet near the window, Prussian helmets; then Japanese and Indian weapons and armour. A cabinet on the right contains gifts presented to Victor Emmanuel by Italian towns, a sword presented by Rome in 1859, a gilded wreath of laurel by Turin 1860, and a sword in 1865, on the occasion of the Dante Festival; in the centre, the favourite horse of Charles Albert; Piedmontese flags from the wars of 1848-49 over the cabinets. In a cabinet to the left of the entrance is a tiny MS. of the Koran, in tolerable preservation. — The long HALL contains, on the right, a gigantic suit of armour worn at the Battle of Pavia by an equerry of Francis I. of France; beyond it, in front of the chimney-piece, a choice and very valuable collection of 32 battle-axes, a sword executed by Benvenuto Cellini (?), and some finely ornamented helmets of the 15th and 16th centuries. Under glass, a *Shield by Benvenuto Cellini (?), embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. The finest suits of armour are those of the Brescian family Martinengo, three on the left and one on the right. Adjacent is an ancient rostrum in the form the left and one on the right. Adjacent is an ancient rostrum in the form of a boar's head, found in the harbour at Genoa. At the end of the hall are the armour of Prince Eugene, the saddle of Emp. Charles V. in red velvet, and the beautiful armour of Duke Emmanuel Philibert. On the right, under glass, the sword of St. Maurice, the scimitar of Tippoo Sahib, etc. In the cabinet A are Roman weapons, helmets, and the eagle of a legion. In the cabinet F, at the top, the sword of the Imperial General Johann v. Werth (d. 1652), bearing a German inscription in verse.

On the floor below is the ROYAL LIBRARY of 60,000 vols. and 3000 MSS. (shown only on application to the librarian), containing valuable geographical, historical, and genealogical works, miniatures of the 15th and 16th cent., drawings by Leonardo da Vinci (Portrait of himself; see p. 130), Fra Bartolommeo, Correggio, Gaudenzio Ferrari, etc. — A staircase ascends hence to the valuable Collection of Coins, trinkets, enamels, carved

ivory, etc., in a small room adjoining the Armoury.

The Palace Garden (Giardino Reale; Pl. E, F, 2), entered from the arcade opposite the Palazzo Madama, is open, during the absence of the king, on Sundays and festivals, between 1st July and 1st Oct., 1-5 o'clock (military music; p. 26). Fine view of the Superga.

— The Cathedral adjoins the palace on the W. (see p. 32).

In the Piazza Carignano, a little to the S. of the Piazza Castello, rises the Palazzo Carignano (Pl. 39; F, 3), with a curious brick façade, erected by Guarini in 1680. An inscription informs us that King Victor Emmanuel II. was born here in 1820. The Sardinian Chamber of Deputies met here from 1848 to 1860, and the Italian Parliament from 1860 to 1865. The handsome façade at the back, in the Piazza Carlo Alberto, was added in 1871 by Bollati and Ferri.

The rooms used by the parliament are now devoted to the NATURAL HISTORY COLLECTIONS formerly in the Academy (open to the public daily, except Mon., 1-4). The collection is divided into the Zoological and Comparative Anatomy Section and the Palaeontological, Geological, and Mineralogical Section. The former contains a fine array of birds and insects, and a collection of the vertebrates of Italy arranged in a separate gallery. The palæontological division contains a fine collection of fossil mollusca from the tertiary formations, and the skeletons of a gigantic armadillo Glyptodon Clavipes) from Rio de la Plata, a Tetralophodon Avernensis, a Megatherium Cuvieri, and other antediluvian animals.

In the Piazza Carignano, in front of the palace, stands the finely-executed marble *Statue of the philosopher and patriot Vincenzo Gioberti (Pl. 32; d. 1852), by Albertoni, erected in 1859.

The PIAZZA CARLO ALBERTO (E. side of Palazzo Carignano) contains a bronze monument of King Charles Albert (Pl. 27), designed by Marocchetti. The pedestal stands on four steps of Scottish granite; at the corners are four colossal statues of Sardinian soldiers; above are four female figures, representing Martyrdom, Freedom, Justice, and Independence. — The Galleria Subalpina (p. 27) runs off this piazza.

In the vicinity, at the corner of the Piazza Carignano and the Via dell' Accademia No. 4, is the Palazzo dell' Accademia delle Scienze (Pl. 3; E, 3), containing a picture-gallery and museums of natural history and antiquities. The building, formerly the Jesuit College, was erected by Guarini in 1674. On the Ground-Floor, to the right, are Egyptian, Roman, and Greek sculptures (key kept on the first floor), on the First Floor smaller antiquities; on the Second Floor (98 steps) the picture-gallery. Both collections are open daily 10-4 (in summer 10-3); adm. to each 1 fr.; on Sundays and holidays 10-2, gratis.

Museum of Antiquities (Museo Egizio e di Antichità Greco-Romane). — HALLS I. & II.: Egyptian statues and late Greek works found in Egypt; in the centre of the room, Mosaics found at Stampacci in Sardinia, representing Orpheus with his lyre, and a lion, goat, and ass, probably the animals listening to him; large Egyptian sphinxes, figures of idols and kings, sarcophagi, reliefs. The finest figures are the colossal statue of Seti II., in red sandstone; the red granite statue of Amenophis II.; a smaller statue of the same monarch in black granite; a small white figure of Amosis; and the black "Statue of Ramses II., above which is an inscription in honour of the celebrated French Egyptologist Champollion. — We now enter the I. Gallery to the left. Statues of Jupiter, Marsyas, and Olympus, Youth (restored as Mercury), Hercules killing the snakes, a good torso, four figures placed round a column, bearing the name of Protys the sculptor. Minerva, over life-size. Amazon (in green basalt; freely restored). Etruscan sepulchral urn from Chiusi, with recumbent figure of the deceased. Inscriptions.

The SMALL ANTIQUITIES are on the First Floor. In the 1st Room are mummies, papyrus writings, scarabæi, trinkets, vases, porcelain statuettes, and terracottas, many of which are Græco-Roman. The 2nd Room on the right contains a papyrus with fragments of the annals of Manetho (a list of the kings of Egypt down to the 19th dynasty), discovered by Champollion; the 'Book of the Dead', edited by Lepsius; the Tabula Isiaca found in the pontificate of Paul III., etc. — A passage to the left of the 1st Room contains inscriptions and statuettes. — We now turn to the left into a room containing Cyprian antiquities, several interesting

Etruscan cinerary urns with traces of painting, and (at the door) two

Assyrian reliefs, the heads of a king and a eunuch.

Beyond, on the left, is a room devoted to Roman Sculptures: in the middle, heads of poets and philosophers; along the longer wall, busts of emperors; in the corner to the left, colossal head of a goddess, fine *Head of Venus (bust modern), head of Antinous, fragments of a fine relief of a youth in a chariot with four horses, probably a Greek work, etc. - A room on the right contains the Græco-Etruscan Vases; by the windowwall are two complete tombs found between Turin and Milan, and early Italian vessels. In the next room are Bronzes and a few reliefs in silver. In front of the wall-presses are a tripod and a Silenus, found near Turin, head of Caligula, and Minerva, found in the Versa near Stradella in 1828.

— The room in the middle contains terracottas, coins, and *Glass.

The *Picture Gallery (Pinacoteca), on the second floor, is important for the study of Macrino d'Alba (1460-1510) and his pupil Deferrari da Chivasso, and of Gaudenzio Ferrari (1471?- $\bar{1}5\bar{4}6$), who was inspired by Leonardo and influenced by the Umbrian school (Nos. 49 and 54). Sodoma (1480-1549), who originally belonged to the Lombard school, is well represented by three pictures. Lorenzo di Credi's (1459-1537) Madonna, No. 356, of his best period. shows that he was influenced by Leonardo. Among numerous and important works of the old Netherlandish school are: 359. Petrus Cristus; 358. Memling; 340. Sketch by Rubens; 338, 351, 363. 384. by Van Dyck. (Catalogue 11/4 fr., obtainable only from the booksellers.) The pictures bear the names of their painters.

I. Room. Princes of the House of Savoy and battle-pieces. Beginning on the right: ten of the battles fought by Prince Eugene, by Huchtenburg; thirteen portraits of members of the House of Savoy; 28. Horace Vernet, King Charles Albert; 29, 31. French School; 26, 30. Dutch School;

4. Van Schuppen, Prince Eugene on horseback.

II. Room. 42. Defendente Deferrari, Madonna with SS. George and Barbara and Charles III. of Savoy (ancient frame); *49. Gaud. Ferrari, St. Peter and donor; 50 bis. Macrino d'Alba, Madonna and saints (1498); Gaudenzio Ferrari, 52. Visitation, 53. God the Father, 54. Pieta, 57. Jachim driven from the Temple, 58. Madonna and St. Elizabeth; 56. Bern. Lanini, Pietà; 50. Sodoma, Holy Family. On an easel: 784. Barnaba da Modena,

Madonna (1370).

III. Room. *55. Sodoma, Madonna and SS. Jerome, John, Lucia, and Catharine. — IV. Room: 90. Landscape by Massimo d'Azeglio.

V. Room. 93. School of Fra Angelico, Madonna; 94, 96. Fra Angelico da Fiesole, Adoring angels; 97. Piero Pollajuolo (School of Verrocchio?), Tobias and the angel; 98. Studio of Sandro Botticelli, Same subject, 99. Madonna (1918). 1018. Engagedia: Holy Family. donna; *101. Fr. Francia, Entombment (1515); 106. Bugiardini, Holy Family; donna; *101. Fr. Francia, Entombment (1515); 106. Bugiardini, Holy Family; 108. Garofalo, The boy Jesus in the Temple; 108 bis. After Raphael, Portrait of Pope Julius II. in the Palazzo Pitti at Florence (p. 464); 844. Lod. Mazzolino, Madonna and saints; 114. Giov. Pedrini, SS. Catharine and Peter Martyr; 118. Girolamo Savoldo, Holy Family; 121. Franciabigio, Annunciation; 122. Franc. Penni, Good copy (1518) of Raphael's Entombment in the Palazzo Borghese at Rome; 127 bis. Clovio, 'Il Santissimo Sudario' (comp. p. 32); 127, 128. Bronzino, Portraits of Eleonora da Toledo and her husband Cosimo I. de' Medici; 129. After Titian, an old copy, Pope Paul III. In the middle are four Madonnas: 779. Giov. Bellini (ruined by retouching); 780. Bart. Vivarini (1481); 828. Timoteo Viti (more probably School of Perugino; forged signature); 824. Gregorio Schiavone.

VI. Room. Above the door: 132. Bonifazio II., Holy Family; 137, 138, 142, 143. Andrea Schiavone, Mythological scenes; 140. Ant. Badie (master of P. Veronese), Presentation in the Temple; opposite, 157. P. Veronese, The Queen of Sheba before Solomon; 160. Agostino Carracci, Landscape; *161. Caravaggio Musician.

VII. ROOM. 163. Guido Reni, John the Baptist; 167. Jacopo Bassano, Cuvid at the forge; 170. Giulio Cesare Procaccini (not Crespi), SS. Francis and Carlo Borromeo adoring the Madonna; 174. Spagnoletto, St. Jerome; 182. P. Veronese, Finding of Moses.

VIII. Room. Porcelain-paintings by Constantin of Geneva, copied from celebrated originals; Luca della Robbia, Adoration of the Infant Saviour. IX. Room. Fruit and flower-pieces; 220. by Snyders, 225. by Fyt. 228.

by De Heem. — Then a corridor with inferior works.

X. Room. *234. P. Veronese, Mary Magdalen washing the Saviour's feet; Guercino, 242. Ecce Homo, 239. St. Francesca Romana; 823. P. Veronese, Danaë; 241. Elisabetta Sirani, Cain and Abel; 237, 238. Poussia, Waterfall, Cascades of Tivoli; 244. Orazio Gentileschi, Annunciation; 251. Strozzi (more probably Ribera), Homer.

Strozzi (more probably Kwoera), Homer.

XI. Room. 257, 258. Sassoferrato, Madonnas, the first called 'della Rosa'; 257 bis. Canaletto, Piazzetta in Venice; 262. Guercino, Return of the Prodigal Son; 263. Fr. Albani, Salmacis; 260, 264, 271, 274. Albani, The four Elements; 287. Gius. Crespi, St. Nepomuk in the confessional; 276. Carlo Dolci, Madonna; 283, 288. Bernardino Belotto, Views of Turin; 295. Maratta, Madonna; 299, 300. Angelica Kaufmann, Sibyls.

YII. Poor. Netherlands and German school: 306. Engelbrechtsen.

XII. Room. Netherlands and German school: 306. Engelbrechtsen (not Lucas van Leyden), Crucifixion; 307. Flemish Master of the Female Half-figures, Crucifixion; 309. Adoration of the Magi, in the style of Hieron. Bosch; 313. Van Eyck (?), St. Francis receiving the stigmata; 312, 320. Rogier van der Weyden, Madonna and St. Elizabeth, with portrait of the donor; 324. Flemish School (not Mostaert), Lute-player; *338. Van Dyck,

Children of Charles I. of England; 340. Rubens, Sketch of his apotheosis of Henry IV. in the Uffizi; *351. Van Dyck, Princess Clara Eugenia of Spain. XIII. Room: Gems of the collection. 355. Mantegna, Madonna and saints (much retouched); 356. Lorenzo di Credi, Madonna; 357. Guercino, Madonna; *358. Hans Memling, The Seven Sorrows of Mary, a chronological composition of a kind much in vogue among northern artists; 359. Petrus Cristus, Madonna; 849. Titian, St. Jerome, a late work; *361. Saenredam, Interior of a church, the figures by A. van Ostade; *363. Van Dyck, Prince Thomas of Savoy, a fine portrait; 364. D. Teniers, Tavern-scene; 366. Wouwerman, Cavalry attacking a bridge; 368. D. Teniers, Musician; 369. Sandro Botticelli, Triumph of Chastity; 371. Gaud. Ferrari, Crucifixion an early work in distemper; *373. Raphael, Madonna della Tenda (a very fine picture, but the original is at Munich); *375. Desiderio da Settignano (not Donatello), Madonna (relief in marble); 376. Sodoma, Lucretia; 377. Paul Potter (1649), Cattle grazing; 377 bis. Rembrandt, Old man asleep (an early work); 378. Jan Brueghel, Landscape; 379. Frans van Mieris, Portrait of himself; 384. Van Dyck, Holy Family, painted under the influence of Titina. 386. Halkin Doctrait of France (a court), 389. I Paugidal. of Titian; 386. H. Holbein, Portrait of Erasmus (a copy); 389. J. Ruysdael, Landscape; 391. Gerard Dou, Girl plucking grapes; *392. Velazquez, Philip IV. of Spain; 393. Rubens (?), Holy Family; 394. C. Netscher, Scissorsgrinder.

XIV. ROOM. 398. Sallaert, Procession; 410. Floris, Adoration of the Magi; 420. Wouwerman, Horse-market; 435. Gerard Dou, Portrait; 428. D. Teniers, Card-players; 434 bis. J. Ruysdael, Landscape; 441. B. Fabritius, Holy Family.

XV. ROOM. 478, 483. Claude Lorrain, Landscapes; 481. Bourguignon, Battle; 496. P. Mignard, Louis XIV.

Opposite the Academy, to the E., is the large church of S. Filippo (Pl. 16; F 3), erected by Guarini in 1679, and restored by Juvara in 1714. The portico in front is a later addition. The church contains pictures by Guercino, Solimena, and others.

The neighbouring PIAZZA S. CARLO (Pl. E, 3), 587 ft. long, and 264 ft. wide, is embellished with an equestrian *Statue of Duke Emmanuel Philibert (Pl. 28), in bronze, designed by Marocchetti (1838). The relief on the W. side represents the Battle of St. Quentin; that on the E. side the Peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy; the duke as 'pacem redditurus' is in the act of sheathing his sword.

— The two churches on the S. side of the piazza are S. Carlo (Pl. 9) and S. Cristina (Pl. 9b), both founded at the beginning of the 17th cent., with façades of later date: that of S. Cristina by Juvara (1718); that of S. Carlo, in Baveno granite, an imitation of Juvara's, added in 1836. S. Carlo contains a monument of the condottiere Francesco Maria Broglia, ancestor of the French family of Broglie. The high-altar-piece is by Morazzone.

The VIA ROMA leads from Piazza S. Carlo to (N.) Piazza Castello (p. 27), and (S.) to Piazza Carlo Felice (p. 34) and the railway-station; to the E. the Via Maria Vittoria, with the Pal. della Cisterna (Pl. 46, F 3; at the corner of the Via Carlo Alberto), the residence of the Duke of Aosta, leads to Piazza Carlo Emanuele.—In the Via dell' Ospedale is the Exchange (Pl. 6; F, 3), and adjoining it is a Museo Industriale Italiano (Pl. 63; open on week-days 10-12 and 2-4, on Sun. and holidays 12.30-4, gratis). Farther on is the large Ospedale S. Giovanni Battista (Pl. 38; F, 3).

In the centre of the Piazza Carlo Emanuele II. (Pl. F, 3), commonly called the 'Piazza Carlina', rises the imposing *Monument of Cavour (Pl. 26), 46 ft. high, by Dupré, erected in 1873. Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'. The pedestal is adorned with allegorical figures of Justice, Duty, Policy, and Independence; the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. — A memorial tablet in Via Cavour, No. 8, at the corner of the Via Lagrange, marks the house (Pl. 44; F, 4) in which Count Camillo Cavour was born in 1810 (d. 1861).

The Piazza Bodoni (Pl. F, 3) is adorned with an equestrian statue, in bronze, by Sperati (1891), of General Alfonso La Marmora (d. 1878), whose reputation, made in the Crimea and the war of 1859, was somewhat dimmed by his less successful appearance in the war of 1866.

Adjoining the Pal. Reale (p. 27) on the W. is the Cathedral (S. Giovanni Battista; Pl. 10, E 2), erected on the site of three earlier churches in 1492-98 by Meo del Caprino of Florence in the Renaissance style, with marble facade.

The Interior consists of nave, aisles, and transept, with octagonal dome. Over the W. Portal is a copy of Leonardo's Last Supper (p. 131). Over the second altar on the right are small pictures, blackened with age, by Deferrari (not Dürer). Frescoes on the ceiling modern. The seats of the royal family are to the left of the high-altar.

Behind the high-altar is the Cappella del Santissimo Sudario (open during morning mass till 9 o'clock; reached by 37 steps to the right of the high-altar), constructed in the 17th cent. by the Theatine monk Guarini. It is a lofty circular chapel of dark brown marble, contrasting

strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. This is the burial-chapel of the Dukes of Savoy, and was embellished by King Charles Albert in 1842 with statues in white marble and symbolical figures to the memory of illustrious members of his family: (r.) Emmanuel Philibert (d. 1580), 'restitutor imperii', by Marchesi, Prince Thomas (d. 1656), 'qui magno animo italicam libertatem armis adservit nec prius dimicare destitit quam vivere', by Gaggini; Charles Emmanuel II. (d. 1675), by Fraccaroli; Amadeus VIII. (d. 1451), by Cacciatori. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the Santissimo Sudario, or part of the linen cloth in which the body of the Saviour'is said to have been wrapped.

From the Piazza S. Giovanni we pass through the Via della Basilica to the Via Porta Palatina, which leads to the Palazzo delle Torri (Pl. 47; E, 2), a Roman gateway with two mediæval towers (or, according to others, a Lombard building of the 8th cent.), now fitted up as a drawing-school. In the same street, not far from the cathedral, is the church of Corpus Domini (Pl. 12; E, 2), erected in 1607 by Vitozzi, on the site of, and named after, a chapel built in 1543 to commemorate a miracle of the Host (1521). — In the adjacent church of S. Spirito, dating from 1610; Rousseau, an exile from Geneva, at the age of 16, became a Roman Catholic in 1728, but he again professed Calvinism at Geneva in 1754.

The Palazzo di Città (Pl. 40; E, 2), or town-hall, containing a library, was erected in 1659. The Piazza in front is adorned with a monument to Amadeus VI. (Pl. 25), the 'Conte Verde' (p. 24), conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group designed by Palagi in 1853. The marble statues in front of the Palazzo of (l.) Prince Eugene (d. 1736) and (r.) Prince Ferdinand (d. 1855), Duke of Genoa and brother of Victor Emmanuel II., were erected in 1858; that of King Charles Albert (d. 1849), by Cauda, in the colonnade to the left, was erected in 1859; that of King Victor Emmanuel II. (d. 1878), by Vela, to the right, in 1860. Opposite these statues are memorial tablets referring to the events of their reigns.

The Via Milano leads hence to the N. to the church of S. Domenico (14th cent.; containing a Madonna and St. Dominic by Guercino), and the Via Corte d'Appello to the W. to Piazza Savoia (Pl. D, 2), in which rises an obelisk (Pl. 35), 75 ft. in height, commemorating the abolition of ecclesiastical jurisdiction by the minister Siccardi in 1850.—The Via della Consolata leads hence to the church of—

La Consolata (Pl. 11; D, 2), formed by the union of three churches, now a building in the baroque style, erected by Guarini in 1679, and decorated by Juvara in 1714. The chapel to the left below the dome contains kneeling statues in marble of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel (both of whom died in 1855), by Vela, erected in 1861. The church contains a highly revered Madonna. The passage to the right is hung with votive pictures. The campanile

belonged to the convent of S. Andrea (9th century). — The column of the Madonna in the adjoining piazza, erected in 1835, commemorates the cessation of the cholera.

A little to the N. E., and intersected by the Corso Regina Margherita, lies the Piazza Emanuele Filiberto (Pl. D, E, 1), adjoined on the S. by Piazza Milano, and on the N. by Piazza dei Molini. To the N. of the latter runs the Via al Ponte Mosca, with the station of the Ciriè-Lanzo railway (p. 48) on the left, and on the right the new church of S. Gioachino, a basilica in the Lombard style, with a campanile 150 ft. high, designed by Count Ceppi.—The street then crosses the Dora Riparia by the Ponte Mosca, a handsome bridge of one arch, constructed in 1830, and named after its builder. Fine view of the Superga and of the Graian Alps overtopped by the Gran Paradiso.

From Piazza Castello the Via Garibaldi leads to the Piazza Dello Statuto (Pl. C, 2), with the huge Mont Cenis Tunnel Monument, by Tabacchi: the Genius of Science soars above a pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are the names of the engineers, Sommeiller, Grattoni, and Grandis.

From the Via Garibaldi we proceed to the S. by the Corso Siccardi to the Giardino della Citadella (Pl. D, 2, 3), where statues were erected in 1871 to Brofferio (d. 1866), poet and orator, and opposite, in 1873, to the jurist J. B. Cassinis. — Farther on, at the corner of the Via della Cernaia, in front of the former citadel, is a monument by Gius. Cassano in memory of Pietro Micca (Pl. D, 3), the heroic 'soldato minatore', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite is a column bearing a bust of Al. Borella, the author, and in the Via della Cernaia rises the statue of General Alex. Lamarmora (d. 1855 in the Crimea), by Cassano. — A marble tablet above the gateway of the citadel commemorates the Italian soldiers who fell in Africa in January, 1887.

In the PIAZZA SOLFERINO rises an equestrian statue of Duke Ferdinand of Genoa (Pl. 29, D E 3; comp. p. 33), commanding general at the battle of Novara, by Balzico; and the gardens of the piazza contain monuments of General Gerbaix de Sonnaz, by Dini, and the historian Gius. La Farina, by Auteri-Pomar.

In front of the imposing Central Station (p. 25; Pl. E, 4, 5) extends the Piazza Carlo Felice, with its tasteful gardens, adorned with a bronze statue of Massimo d'Azeglio, patriot, poet, and painter (d. 1866), by Balzico, erected in 1873. This piazza is adjoined by two smaller ones, the Piazza Paleocapa to the W., with the statue of the minister of that name (Pl. 34), and the Piazza Lagrange, on the E., with the statue of L. Lagrange, the mathe-

matician (d. 1813 at Paris; Pl. 33). The broad Corso Vitt. Emanuele leads to the W. to the *Piazza Vittorio Emanuele II*. (Pl. D, 4), with the monument of the king (Pl. 37; unfinished).

In the Via dell' Arsenale, running N.W. from the Piazza Paleocapa, stands the Arsenal (Pl. 5; E, 4), occupying an entire block, and containing the Museo Nazionale d'Artiglierta (adm. daily except Sun.), a collection of ordnance of every description from the 14th cent. to the present day. — In the Via S. Secondo, the continuation, to the S., of the Via dell'Arsenale, rises the church of S. Secondo, completed in 1882 in the Lombard style, with a campanile 170 ft. high.

In the VIA DI Po (p. 27), which leads to the S.E. from Piazza Castello, on the left, is the University (Pl. 51; F, 2), erected in 1713 from designs by the Genoese Ricca, with a handsome late-Renaissance court. It contains a Museo Lapidario of Roman antiquities, chiefly inscriptions. Marble statues have been erected here to Carlo Emanuele III., and to Vittorio Amadeo II. (at the entrance), both by the brothers Collini; to Prof. Riberi (d. 1861), by Albertoni; to Dr. L. Gallo (d. 1857), by Vela; to Prof. Timermans (d. 1875), by Tabacchi; and to Pescatore, the jurist, by Dini. On the corridor of the first floor are busts of celebrated professors and a large allegorical group presented by Victor Emmanuel I. The Library (open to the public daily, 8-6 in summer, and 9-4 and 7-10 in winter; closed in Sept.; chief librarian, Comm. Cav. F. Carta) numbers 200,000 vols. and contains valuable Aldine editions and manuscripts from Bobbio. The University (founded in 1404) has at present 85 professors and 2300 students.

No. 6, to the right in the Via dell' Accademia Albertina, is the Accademia Albertina delle Belle Arti (Pl. 1, F 3; shown on weekdays, 10-4; gratuity 50 c.), founded in 1652, and transferred hither in 1833. It contains a small collection of pictures, many being copies. Among the best are: 126. Quentin Matsys (?), Head of Christ; 140, 141. Fra Filippo Lippi, Four saints (wings of altarpiece); 218. Giovenone, Adoration of the Child. Also numerous Cartoons by Gaudenzio Ferrari and Lanini, and a cartoon of Leonardo's Madonna with St. Anna by an artist of the Lombard School (copy of the picture in the Louvre).

The Via Montebello, the next cross-street, leads to the so-called Mole Antonelliana (Pl. 22; G, 2), begun in 1863 as a synagogue by Antonelli (d. 1888) and completed by the city in 1878-89 as a historical national museum, in memory of Victor Emmanuel II. It is a square building (41 yds. each way) resembling a tower, with a singular façade formed of several rows of columns; its height to the head of the gilded statue (13 ft. high) at the top is 538 ft. The dome is striking from its bold disregard of the ordinary technical rules of construction. The hall beneath the dome

is 84 ft. square and upwards of 300 ft. high, and contains three galleries one above the other.

In the Via di Gaudenzio Ferrari, No. 1, is the Museo Civico (Pl. 62; F, 2), containing the civic collections (gratis on Sun., Thurs., and holidays, 12-3; on other days, 9-4, fee 50 c.).

GROUND FLOOR. Early sculptures, early mediaval relief of the Madonna, coffin of the poet Vagnone (d. 1499) with reliefs of Orpheus and Perseus, terracottas, wood-carvings of the 16th cent., a model of the Bucintoro (p. 277). — First Floor. Modern paintings and sculptures. Marble statues of Eve by Fantacchiotti and Dante by Vela. The realistic tendency of modern Italian art is well illustrated in the death agonies depicted in the Crucifixion of Eulalia by Franceschi and the 'Femme de Claude' by Mosso. Good water-colours by Bossoli, illustrating the events of 1859-61. Statuette by Balzico, the 'Plebiscite in Naples'. In the last room are a few old paintings by Bart. Vivarini(?), Bugiardini, Honthorst, and Victors, and a marble bust of Sappho by Canova. — Second Floor. Rooms 12-14: Sculptures in wood, tapestry, bronze and iron work. Room 15: Modern wood and ivory carvings; six pieces of sculpture from the tomb of Gaston de Foix (p. 128), by Bambaja. R. 16: Miniatures (missal of Cardinal della Rovere, 15th cent.), enamels, majolica. R. 17: Italian ceramic ware. RR. 18, 19: Mementoes of Massimo d'Azeglio (p. 34). R. 20: Interesting collection of stained glass. RR. 21, 22: Prehistoric and ethnographical collection.

Several monuments adorn the squares in this new quarter. That of the Dictator of Venice, Daniele Manin (d. 1857), beyond the Ospedale S. Giovanni Battista, by Vela, represents the Republic of Venice leaning on the medallion-portrait of Manin. Also statues of Cesare Balbo (d. 1583), minister and historian, by Vela; of General Bava, by Albertoni; of the Marquis Pes de Villamarina, the Sardinian statesman, in the adjoining Parc Cayour; and, nearer the Piazza Maria Teresa (Pl. G. 3), of General Guglielmo Pepe (d. 1853), the brave defender of Venice in 1849, by Butti.

From the large PIAZZA VITTORIO EMANUELE (Pl. G, 3) the Via di Po (p. 27) leads on one side and a handsome bridge over the Po (fine view of the opposite bank, see p. 37) on the other. The Corso Lungo Po, adorned with a Monument of Garibaldi (Pl. 31; G, 4) erected in 1887, also leads from this square up the river to the Nuovo Giardino Pubblico. In the Via Mazzini, diverging to the right, rises the church of S. Massimo (Pl. 15; F, G, 4), built in 1845-54, crowned with a dome. Facade adorned with statues of the Four Evangelists. Good modern frescoes in the interior, and several statues by Albertoni. - In the Corso Vitt. Emanuele II., which leads from the chain bridge (Ponte Maria Teresa; Pl. G. 4) to the Piazza Carlo Felice, on the left, rises the new church of S. Giovanni Evanaelista in the Romanesque style. A few paces beyond it is the Waldensian Church (Tempio Valdese; Pl. 18, F 4; see p. 49), the first Protestant church built at Turin after the establishment of religious toleration in 1848. - Close by, at the corner of the Via S. Anselmo and the Via Pio Quinto, is the Synagogue (Pl. 19; F. 4, 5), in the Moorish style (1884). - In the Piazza Saluzzo to the S.W. is the church of SS. Pietro e Paolo, with a Byzantine façade (1865).

A favourite promenade is the Nuovo Giardino Pubblico (Pl. G.

4, 5), above the iron bridge on the left bank of the Po (several cafés). It comprises the Botanical Garden, and the royal château Il Valentino, a turreted building of the 17th cent., now occupied by the Polytechnic School (Reale Scuola di applicazione per gli Ingegneri). In the court is a bronze statue of Quintino Sella, the scholar and statesman, by Ces. Reduzzi (1894). On the S. side of the garden is a model of a Castle of the 15th cent. (open 9-12 and 2-6; adm. 1 fr., on Thurs., Sun., and holidays 50 c.) with its dependent village, erected for the exhibition of 1884 (restaurant). — In the adjacent Corso Massimo d'Azeglio are several scientific and medical institutions connected with the university.

On the Right Bank of the river, a little beyond the chain-bridge leading from the Corso Vitt. Emanuele II. (p. 36), stands the Crimean Monument (Pl. 31a; H, 4), by L. Belli (1892), a large granite pyramid, with bronze reliefs and marble figures of Victory, a Bersagliere, and a sailor, erected to commemorate the war of 1855-56.

The Via Moncalieri leads from the chain-bridge to the left, along the bank of the river, to (5 min.) the Monte dei Cappuccini (Pl. H, 3, 4; 955 ft. above the sea, 164 ft. above the Po), a wooded hill rising almost directly from the river and ascended by a cable-tramway (return-fare 15 c.). At the top are an old Capuchin church and a well-equipped station of the Italian Alpine Club (open when the flag is flying; adm. 25 c.), with maps and other collections, and commanding a noble view. The hill was fortified down to 1802.

The *View (best by morning light) embraces the river, city, plain, and the chain of the Alps in the background, prominent among which are (right) the snowy peaks of Monte Rosa (15,215 ft.), the Gran Paradiso (13,780 ft.), and Monte Levanna (11,975 ft.); towards the N.W. is the Rocciamelone (11,601 ft.), concealing Mt. Cenis; then, to the left, the valley of Susa (p. 2), the Sagra di S. Michele (p. 3) on a conspicuous hill; farther to the S.W. Monte Viso (12,670 ft.).

Near the Monte dei Cappuccini, opposite the large bridge leading from the Piazza Vitt. Emanuele I. (p. 36), stands the spacious domed church of **Gran Madre di Dio** (Pl. 14; H, 3), erected in 1818 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. The groups flanking the steps represent Faith and Charity. The lofty columns of the portico are monoliths of granite. — In front of the church rises a Monument of Victor Emmanuel I. (d. 1824), by Gaggini. — A few hundred yards farther is the Villa della Regina, now a school for the daughters of officers who have fallen in battle. To the S. of the Ponte Margherita (Pl. H, 1) is a large building dedicated to the same object.

The Cemetery (Cimitero), $1^{1}/2$ M. to the N.E. of Turin, on the Chivasso road (open 10-4 in winter in fine weather; in March. April, Sept., and Oct. 9-6; in summer 8-8), is reached from the Ponte delle Benne by a shady avenue (steam tramway from Piazza Emanuele Filiberto, see p. 25). The front part of the cemetery is

enclosed by a wall with arches, while the more interesting portion beyond is surrounded by arcades covered with domes. In the front section, to the left by the wall, is the tomb of Silvio Pellico (d. 1854); in the other section we observe the names of D'Azeglio, Bava, Brofferio, Gioberti, Pepe, Pinelli, and other eminent moderns.

The *Superga, or Soperga (2145 ft.; comp. Map, p. 25; tramway from Piazza Castello to the village of Sassi in 1/2 hr.; thence to the top by cable-tram in 20 min.; no change of carriages in the case of treni diretti; fares 2 fr. 50, 1 fr. 85 c.), is well worthy of a visit. The Superga, the royal burial-church, a handsome edifice with a portico, and crowned with a dome, is conspicuously situated on a hill to the E. of Turin. The church, a votive offering dedicated by Victor Amadeus II., the first king of Sardinia, on the occasion of the raising of the siege of Turin in 1706 (p. 24), was erected in 1718-31 from designs by Juvara, and consecrated in 1749. The interior (closed 12-2) contains a room hung with indifferent portraits of all the popes. At the entrance to the burial-vault is the Archangel Michael contending with the Devil, a marble group by Carlo Finelli (1842). Splendid *View of the Alps, especially from the dome, the ascent of which is recommended. At the terminus of the Funicolare is a hotel-restaurant (D. 3 fr., incl. wine).

To the S. of Turin on the line to Genoa (R. 11a) lies Moncalieri (steam-tramway from the Piazza Castello), a pleasant little town of 10,000 inhab., picturesquely situated on a chain of hills, and commanding a superb view. On a height above the village is the royal Château, in which Victor Emmanuel I. died in 1824. The picture-gallery in the W. wing contains a series of large paintings illustrating the history of the House of Savoy. The last of the series, Delivery of the plebiscite of Tuscany by Baron Ricasoli in 1860 is interesting from its numerous portraits (fee ½-1 fr.). A horse-tramway runs to the château from the terminas of the tream transparent.

inus of the steam-tramway.

About 6 M. to the S.W. of Turin (steam-tramway from the Via Sacchi, near the Central Railway Station) lies Stupinigi, a large royal huntingchâteau, erected from designs by Juvara in the reign of Charles Emmanuel III., with a beautiful and extensive park (*Albergo del Castel Vecchio,

at the back of the château, moderate).

8. From Turin to Aosta and Courmayeur.

RAILWAY to (80 M.) Aosta in 41/2-51/4 hrs. (fares 14 fr. 60, 10 fr. 25, 6 fr. 60 c.). The part of the line between Ivrea and Aosta (42 M.; fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.) is distinguished both by the beauty of the scenery and the boldness of its engineering. — From Aosta to Courney or, 21 M., Onnibus thrice daily in July and Aug. (at other times to Pré-St-Didier only) in 5 hrs. (return 4 hrs.), fare 3 fr. (outside-seat 31/2 fr.). The hours of starting from Aosta have highest beauty 4 and 2 30/2 fr.) hours of starting from Aosta have hitherto been 6, 11, and 3.30, from Courmayeur 6, 1, and 5. One-horse carr. 18, two-horse 30 fr.

From Turin to (18 M.) Chivasso, see p. 59. Between the depressions of the lower mountains peeps the snowy summit of the Gran Paradiso, and to the E., farther on, that of Monte Rosa.

22 M. Montanaro; 25 M. Rodallo; 27 M. Caluso-Canarese; 29 M. Candia; 31 M. Mercenasco; 33 M. Strambino.

39 M. Ivrēa (770 ft.; Scudo di Francia; Universo; Corona d'Italia), a town with 5400 inhab., is picturesquely situated on the Dora Baltea (Fr. Doire), on the slope of a hill crowned with an extensive and well-preserved old Castle, with three lofty brick towers, now a prison. Adjacent is the Cathedral, a building of ancient origin, but frequently restored. An ancient sarcophagus adorns the adjoining Piazza. A monument was erected here in 1880 to Ettore Perrone, general and minister (d. 1848). Ivrea, the ancient Eporedia, was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Pleasant walk to the Madonna del Monte (pilgrimage-church) and the lake of S. Giuseppe with a ruined monastery (1 hr.).

Steam-tramway from Ivrea in 13/4 hr. to (181/2 M.) Santhia (p. 60; fares

2 fr. 10, 1 fr. 50 c.).

The train crosses the Dora, penetrates the hill on which lyrea stands by means of a tunnel, 1100 yds. long, and enters the fertile valley of the Dora. 41 M. Montatto; on a rocky hill to the right stands the ruined battlemented castle of that name. $42^{1}/_{2}$ M. Borgofranco (925 ft.); 45 M. Tavagnasco; 47 M. Quincinetto.

49 M. Pont-St-Martin. The village (1105 ft.; Cavallo Bianco, with garden; Rosa Rossa), with a ruined castle, foundries, and an old Roman bridge over the Lys, is very picturesquely situated at the

mouth of the deep Val Gressoney, 1 M. from the station.

A new road, passing Lillianes and Fontainemore, ascends through the beautiful chestnut woods of the picturesque Val Gressoney, watered by the Lys, to (9 M.) Issime (*Posta), whence a bridle-path (road under construction) leads vià Gaby to (3 hrs.) Gressoney-St-Jean (4495 ft.; *Hôtel De la Pierre, R. & A. 2½, pens. 8½ fr.; Hôtel-Pension du Mont-Rose), the capital of the valley. and to (½¼ hr.) Gressoney-la-Trinité (5370 ft.; Hôtel Thedy, pens. 7½ fr.), both finely situated near the S. foot of Monte Rosa and frequented as summer resorts. Easy passes lead hence to the E. over the Col d'Olen and the Col di Valdobbia to Alagna (p. 173), and to the W. over the Bettaforca to Fiery in the Val d'Ayas or Challant (p. 40). For details, as well as for the glacier-passes to Zermati (Lysjoch, Felikjoch, etc.) and ascents of the S. peaks of Monte Rosa, see Baedeker's Switzerland.

We next cross the Lys and follow the broad valley, flanked by fine mountains, to $(50^{1}/_{2} \text{ M.})$ the prettily-situated Donnas (1066 ft.; Rosa). The train now ascends a rocky defile and passes through a tunnel 660 yds. long under Fort Bard (1282 ft.), which was built in the beginning of the 11th cent. and was taken in 1242 by Count Amadeus of Savoy after a long siege, while in May. 1800, before the battle of Marengo, it was gallantly defended by 400 Austrians, who kept the French army in check for a week. The train then crosses the Dora to (52 M.) Hône-Bard, beautifully situated. On the left opens the Val di Camporciero, or Champorcher, with its fine rocky peaks (p. 45); to the N.W. towers the Mont Luseney (11,500 ft.).— At Campagnola the train crosses the Dora and intersects a promontory of debris. — 55 M. Arnas, with a ruined castle.

56½ M. Verrés. The village (1280 ft.; Italia; Ecu de France), with 1100 inhab, and the old castle of Rocca, belonging to the

former Counts of Challant, lies picturesquely at the entrance of the Val Challant, $^3/4$ M. from the station. Opposite, on the right bank of the Dora, lies Issogne, also with an interesting château of the Counts of Challant. To the N.E., between the Challant and Gressoney valleys, towers the rocky pyramid of the Becca di Viou (9370 ft.).

The valleys of Aosta and Susa (p. 2) were alternately occupied by the Franks and the Longobards, and belonged to the Franconian Empire, in consequence of which the French language still predominates in these Italian districts. The village of Bard (below the fort) is the point of transition from Italian to French, while at Verrés the latter is spoken almost exclusively.

Above Verrés the valley expands, but soon contracts again. Extensive vineyards are passed. We cross the Evançon and the Dora. On the slope to the left is the village of Champ de Praz, lying at the entrance of the Val Chalame, the torrent of which has overspread the valley of the Dora with detritus. Farther on, lofty walls of rock rise to the left. — Near (60 M.) Montjovet appear on the right high above us, the extensive ruins of the chateau of Montjovet or St. Germain. Tunnel. The train crosses the Dora by means of a long viaduct and enters the picturesque *Defile of Montjovet, the grandest part of the line, with a succession of tunnels and buttresses of masonry, and the brawling Dora far below.

63 M. St. Vincent (1415 ft.). To the right, 1 M. above the station, at the end of the defile and the foot of Mt. Zerbion (8925 ft.), lies the village (1886 ft.; *Lion d'Or; Corona), with a mineral spring and baths. — Two short tunnels. Loftily perched on the left is the old castle of Ussel, belonging to the Counts of Challant.

64½ M. Châtillon (1807 ft.; *Hôtel de Londres; Pens. Suisse), with 900 inhab. and a handsome château of the old Counts of Challant, is beautifully situated 1 M. above the railway, at the entrance to the Val Tournanche. Its houses are picturesquely scattered over the gorge of the Matmoire or Marmore, a torrent descending from the Matterhorn; and in the middle of the town is a bridge spanning the ravine in one fine arch. (To Val Tournanche, and over the Théodule Pass to Zermatt, see Baedeker's Switzerland.)

The line crosses the Matmoire, traverses a deep cutting through a deposit of debris, threads two tunnels, and reaches (671/2 M.) Chambave, noted for its wine. To the W. opens the view of the beautiful valley of Aosta, rich in fruit and surrounded by lofty mountains, with the three-peaked Rutor (p. 47) in the background.

Beyond a tunnel, the line traverses a mass of débris at Diemoz (viaduct 107 yds. long), and crosses the Dora. To the left lies the picturesque château of Fénis, at the mouth of the Clavalité Valley, through which peeps the snowy peak of the Tersiva (11,520 ft.). The train crosses the Dora twice and reaches (72 M.) Nus, with a ruined costle, at the mouth of the Val St. Barthélemy. We then recross to the right bank of the Dora. On the slope above (73 M.) St. Marcel, which lies at the mouth of the valley of the same name,

is the much-frequented pilgrimage-church of *Plou*. We again cross the Dora to $(74^{1}/_{2} \text{ M.})$ Quart-Villefranche, with the château of Quart on a hill to the right (2485 ft.). We then cross the Bagnère and the Buthier.

80 M. Aosta. — *Hôtel Royal Victoria, opposite the station, R., L., & A. 4½, B. 1½, déj. 3½, D. 5, pens. 9.42 fr.; "Hôt. du Montblanc, at the W. end of the town, R., L., & A. 3-3½, B. 1½, D. 5 fr. — Albergo Lanier, in the Hôtel de Ville, in the market-place; Corona, opposite. — Caffè Nazionale, in the Hôtel de Ville; Railway Restaurant, poor. Beer at Zimmermann's, near the Hôtel de Ville. Good bed-rooms at the omnibus-office in the market-place, R., L., & A. 3 fr. — Omnibus and carriages to Courmayeur, see p. 33.

Aosta (1910 ft.), with 5700 inhab., the Augusta Praetoria Salassorum of the Romans and now the capital of the Italian province of Aosta, lies at the confluence of the Buthier and the Doire or Dora Baltea. The valley was anciently inhabited by the Salassi, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two chief routes from Italy to Gaul. They frequently harassed the Romans in various ways, and on one occasion plundered the coffers of Cæsar himself. After protracted struggles the tribe was finally almost extirpated by Augustus, who captured the survivors, 36,000 in number, and sold them as slaves at Eporedia (p. 39). He then founded Aosta to protect the roads, named it after himself, and garrisoned it with 3000 soldiers of the Prætorian cohorts. The importance of the Roman Aosta is indicated by the extant remains.

Near the railway-station, which lies on the S. side of the town, is an excellent bronze Statue of Victor Emmanuel II., in hunting costume, designed by Tortone (1886) and commemorating the king's sporting expeditions amid the Graian Alps. A short walk brings us to the ancient Town Walls, flanked with towers, which form a rectangle 790 yds. by 620 yds. They are preserved in their entire extent, and on the S.W. side the ancient facing and cornice are still in situ.

The walls of the old *Theatre* and the arcades of the *Amphitheatre* are visible above the houses in the market-place, where the main streets of the town intersect each other.

The principal street leads to the E., through the ancient *PORTA PRÆTORIA, to the (1/4 M.) handsome *TRIUMPHAL ARCH OF AUGUSTUS, with its ten Corinthian pilasters. It then crosses the Buthier, which has changed its channel, to the beautiful arch of the old *Roman Bridge*, now half-buried in the earth.

In the suburbs lies the church of St. Ours, the choir of which contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is borne by Roman columns. The cloisters contain early-Romanesque columns (12th cent.), with interesting capitals. Near the church rises a Tower, built of Roman hewn stones in the 12th cent., opposite which are a sarcophagus and two ancient columns at the entrance of a chapel. In the same piazza is the Priory of St. Ours, a picturesque building of the 15th cent., with terracotta ornamentation and an octagonal tower. The interior contains good wood-carvings and frescoes.

The CATHEDRAL owes its present form to the 14th century. Above the portal a painted terracotta relief; in the choir two mosaics of the 10th cent. and early-Renaissance stalls. The treasury contains two shrines of the 13th and 15th cent., a cameo of a Roman empress in a setting of the 13th cent., and a diptychon of the Consul Probus (406) with the Emp. Honorius.

At the S. gate rises the tower of Bramafam (12th cent.), in which a Count Challant is said to have starved his wife to death out of jealousy. By the W. wall is the Tour du Lépreux, described in Xavier Le Maistre's novel, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence. — Numerous crétins will be seen in Aosta.

The *Becca di Nona (10,305 ft.), rising to the S. of Aosta, commands a superb view of the Alps. Ascent 6-7 hrs., with guide (12 fr.). Two-thirds of the way up is the Alp Comboè (6959 ft.; Inn); on the top is a refuge-hut (Capanna Budden). — The Mont Emilius (11,670 ft.) may be ascended by experts from Comboè (see above) in 4 hrs., with guide (30 fr.). The view is still more extensive than that from the Becca di Nona.

The Road to Courmayeur traverses the broad shadeless valley of the Dora Baltea, passing the handsome royal château of Sarre (2145 ft.), to Aymaville, with iron-foundries and the château of Count Castiglione with its four towers. Opposite St. Pierre (2165 ft.), with its church and old château on a rock, opens the Val de Cogne on the S. (see p. 44). Thence we continue, enjoying a fine view of the three-peaked Rutor, the Grivola, etc., and passing an old tower, to (5½ M.) —

Villeneuve (2295 ft.; Cervo, poor), a picturesquely situated

village, commanded by the rock-perched ruin of Argent.

From VILLENEUVE TO CERESOLE OVER THE COL DE NIVOLET (13 hrs.). Ascent from Villeneuve by a paved path, rough and steep. To the W. a fine view of Mont Blanc. Opposite (8/4 hr.) Champlong, where we reach the lowest part of the Val Savaranche (see below), the beautifully wooded Val de Rhêmes opens on the W.; on the height between the valleys rises the château of Introd (p. 47). Following the lofty right bank of the deep valley we next come to (3 hrs.) Valsavaranche (passes to the Val de Cogne and the Val de Rhêmes, p. 47), then Tignet and Bien and (21/4 hrs.) Pont (6380 ft.; Inn., with 4 beds), the highest hamlet in the Val Savaranche, at the W. base of the Gran Paradiso (p. 46).

The Val Savaranche divides here. We cross the brook descending from the W. branch of the valley, and ascend a steep rocky slope in numerous windings, passing a line waterfall, to the (1 hr.) Croix d'Aroletta (1800 ft.), a cross on the brink of a precipice, where we enjoy a magnificent survey of the Gran Paradiso and its three peaks opposite to us, to the N. of which are the becca de Montandeyné, Pointe Herbett, and the Grivola. Traversing a desolate, and at places marshy valley, with numerous traces of glacier-friction, we next pass (1 hr.) the Chalets de Nirolet (rustic little Inn) and a small lake with a royal shooting-box, which lie to the left, and reach the (1 hr.) Col de Nivolet (8660 ft.), a narrow ridge of rock with a superb view of the Levanna (p. 48), rising on the opposite side of the deep Val d Orco. To the W are the lofty Col de lative and the Cina di Bousson; to the E. the chain of the Gran Paradiso. (A route leads across the Colle Rossetto into the Val de Rhémes.)

Our route descends a steep rocky slope, in many windings, to a bleak valley with several small tarns and a few chalets, and thence by steep zigzags on the eft side of the brook with its numerous falls to (2 hrs.)

Chapis, or Chiapiti di Sopra (5718 ft.), the highest hamlet in the Val Locana, or valley of the Orco, and (2 hrs.) Ceresole Reale (p. 48).

Beyond Villeneuve we cross the Savaranche and ascend rapidly to (31/2 M.) Arvier. High up on the precipitous cliff to the right stands the church of St. Nicolas (3925 ft.). In front of us is the snowy Rutor (p. 47). Near the beautifully situated but dirty village of (1/2 M.) Liverogne (2390 ft.; Hôt. du Col du Mont, plain) we cross the deep gorge of the Dora di Valgrisanche, a S. affluent of the Dora Baltea (p. 60), and traverse a rocky gorge to Ruinaz (2580 ft.; Croix, poor). Opposite lies Avise, with a ruined castle and an old church. Mont Blanc now comes in sight. The road passes through another wild defile (Pierre Taillée) and crosses to the left bank by the (2 M.) Pont d'Equilive (2570 ft.). The valley expands. On the right bank is the pretty waterfall of Derby, descending in several leaps. 21/2M. Morgex (3020 ft.; Angelo). The road now follows the lofty slope for some distance, with a fine retrospective view of the Grivola (p. 45), and crosses to the right bank of the Dora Baltea before (21/2 M.) -

Pré-St-Didier (3280 ft.; *Hôtel de l'Univers, moderate; Restaurant de Londres), a picturesquely situated village with baths, where the road to the Little St. Bernard diverges to the left.

EXCURSIONS. The ascent of the *Tete de Crammont (8955 ft.; 31/2 hrs.) is highly interesting. Following the St. Bernard road to the first tunnel (shorter footpath in 20 min.), we thence ascend to the right to the (1/2 hr.) hamlet of *Chanton* (6970 ft.), whence we reach the summit in 21/2 hrs. more. Splendid view of Mont Blanc and the Graian Alps. About

21/2 hrs. more. Splendid view of Mont Blanc and the Graian Alps. About 5 min. below the top is the Pavillon Saussure, a refuge-hut of the Italian Alpine Club. Another route (bridle-path) diverges to the right from the St. Bernard road at Elevaz, 3 M. from Pré-St-Didier, joining the above

Courmayeur (4015 ft.), a considerable village, with mineral springs, beautifully situated at the head of the Aosta valley, is much frequented by Italians in summer. The highest peak of Mont Blanc is concealed from Courmayeur by the Mont Chetif (7685 ft.), but is seen from the Pré-St-Didier road, ½ M. to the S. — About 1 M. to the N. are the small sulphur-baths of La Saxe.

The 'Mont de Saxe (7735 ft.; 21/2-3 hrs.; guide, 6 fr., unnecessary) affords a complete view of the S.E. side of Mont Blanc with its numerous glaciers, from the Col de la Seigne to the Col de Ferret, the Col du Géant and the Jorasses being prominent. A good bridle-path ascends from Courmayeur. by La Saxe (see above) and Le Villair, to the (2 hrs.) Chalets du Pré (6670 ft.) and the (1 hr.) summit. The descent may be made by the Chalets de Leuchi (6400 ft.) into the Val de Ferret. — Excursions in the Mont Blanc chain, to Chamonix, etc., see Baedeker's Switzerland or Southern France.

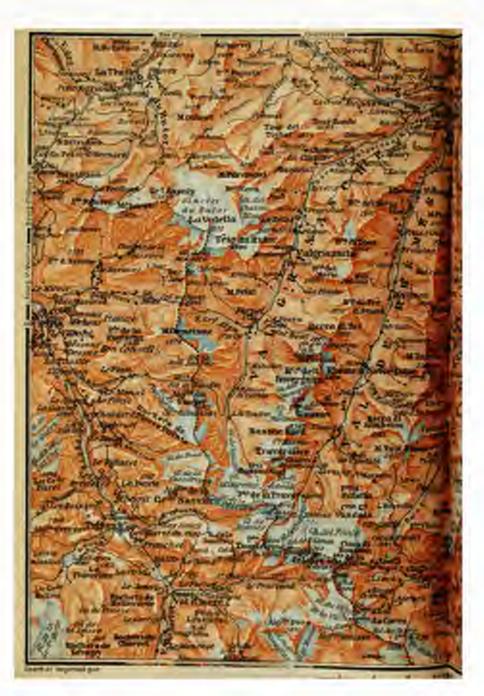
Excursion to the Graian Alps.

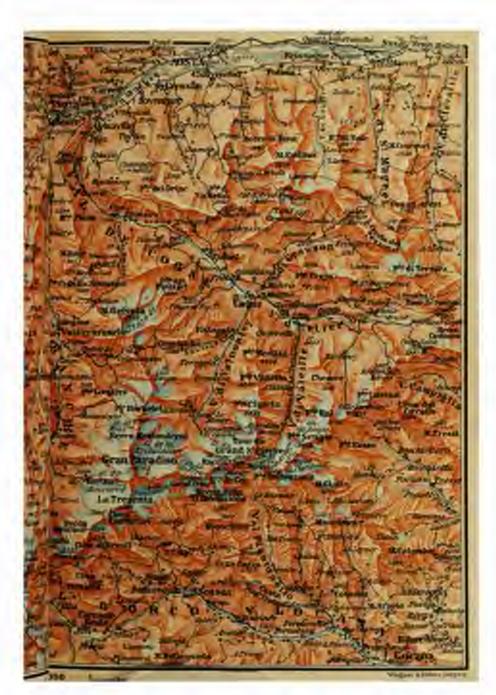
The Graian Alps, an extensive mountain-system culminating in the Gran Paradiso (13,320 ft.) and the Grivola (13.020 ft.), lie between the valleys of the Dora Baltea and the Isère on the N., and those of the Dora Riparia and the Arc on the S. We here describe a few of the most interesting routes through the E. part of this grand mountain-region, in the form of a circular tour of four days from Aosta, taking in Cogne, Valsavaranche, Rhímes Notre-Dame, Valgrisanche, and Liverogne. Cogne is the best centre for excursions.

The mountains of Cogne form a favourite chasse of King Humbert, as they did of his father Victor Emmanuel (p. 41), and the mountaingout ('Steinbock', Ital. 'stambecco', Fr. 'bouquetin'), elsewhere nearly extinct, is still found here. Several excellent bridle-paths, leading to the royal shooting-lodges, are a great assistance to the pedestrian.

1st Day. — From Aosta to Cogne ($6^{1}/_{2}$ hrs.). As far as (6 M.) Aymaville (2120 ft.) we may follow the high-road (p. 42), but it is preferable to cross the Doire near Aosta, and to go by Gressan and Jovençan, across meadows and fields. The bridle-path then ascends rapidly past the church of St. Martin to Poia (2790 ft.), and enters the monotonous Val de Cogne at a great height above the ravine of the brawling Grand' Eyvie. Far below we soon observe the houses of Pont d'Ael (2865 ft.), with its admirably preserved *Roman Bridge (formerly an aqueduct), 60 yds. long and 394 ft. above the stream. It was erected in the reign of Augustus. The valley contracts. Near the bridge by which we cross the stream, we obtain a view of the Grivola for a short time. We next reach (11/2 hr.) Vieyes (3730 ft.; cantine), at the mouth of the Combe de Nomenon (pretty waterfall), with the Grivola and the Gran Nomenon (11,440 ft.) in the background. Beyond (1/4 hr.) Silvenoire (on the right) and a deserted iron-foundry, we again cross the brook by the Pont de Laral (4480 ft.), where the mountains of Cogne are revealed. We then recross to (11/2 hr.) Epinel (4760 ft.), opposite the lofty Punta del Pousset (p. 45), with the Trajo Glacier on the right. At (1 2 hr.) Créta: the Valnontey descends from the S, to the Grand Eyvie; (20 min.) Cogne.

Cogne (5030 ft.; *Hôt. Grivola, pens. 61/2 ft., and Hôt. Royal, both unpretending), charmingly situated, with a beautiful view of





the Gran Paradiso and the Tour du Grand St. Pierre, with their glaciers (Glacier de la Tribulation, du Grand Crou, du Money, etc.) to the S., and of the Mont Blanc to the N.W., is an excellent starting-point for excursions. Three valleys converge here: the Vallone di Valnontey from the S., the Vallone d'Urtier from the S.E., and the Vallone di Grauson from the N.E.

ASCENTS AND PASSES. (Guides, Elysée and Joseph Jeantet, L. Guichardaz.) *Punta del Pousset (10,745 ft.; 5 hrs.; guide 6, with mule 12 fr.), a superb point of view. At Crétaz (see p. 44) the bridle-path crosses the Valnontey and enters a wood and then ascends grassy slopes to the chalets of Ors-Dessus and (3 hrs.) Pousset-Dessus or Superiori (8385 ft.). Thence a steep climb of 1½ hr., passing a very giddy place near the top, brings us to the rocky crest of the Punta del Pousset. Close to us, above the Grivola Glacier, towers the Grivola, which is hardly inferior in boldness to the Matterborn, and other mountains of the Pennine and Graian Alps are also visible. — Grivola (13,020 ft.; from Cogne 9 hrs.; two guides at 28 fr. each), difficult, and fit for experts only. Ascent from Valsavaranche still more difficult.

The "Punta di Tersiva (11,520 ft.; 7 hrs., with guide) presents no difficulty to adepts. We proceed through the Vallone di Grauson to the (21/2 hrs.) chalcts of Grauson (7450 ft.) and to (3/4 hr.) Ervillière (8245 ft.); thence, passing the little Lac Dorières, to the (1 hr.) Passo d'Invergneux (9185 ft.) and by the W. arête to the (21/2 hrs.) summit. Magniticent view of the Graian and Pennine Alps and of the plain of Piedmont (Turin), etc. The ascent may be also made from the S. from the Val d'Urtier vià the Ponton Alp, or from the N. (more difficult) from the Val de Cavalité (p. 40).

In the Vallone di Valnontey, opening to the S. of Cogne, lie the (3 hrs.) chalets of Le Money (7590 ft.), which command an admirable view of the Gran Paradiso with its glaciers (ascent, see p. 46). Two difficult glacier-passes, the Colle Grand Crou or Col Tuckett (11,135 ft.), between the Gran Paradiso and Becca di Gay, and the Colle Money (11,245 ft.), between the Roccia Viva and the Tour du Grand St. Pierre, lead from the head of the Vallone de Valnontey to Ceresole Reale (p. 48; guide 15 fr.)

From Cogne to Bard over the Col de Cogne, 11-12 hrs., attractive and not difficult. A bridle-path (royal hunting-path) crosses the Urtier at (1/2 hr.) Champlong (8185 ft.), and ascends the valley of the stream with its abundant flowers and waterfalls, commanding fine views of the Grivola to the W. and to the S. of the Combe de Valeille (see p. 46). We next pass the chapel of Cret to the (2 hrs.) chalets of Pianés, whence we may either follow the lower path to the right by Brulot and Peyrasas, or that to the left along the slope of the Tersiva (see above), by Ponton with its little lake and along the Tour de Ponton, to the (2 hrs.) Col de Cogne (Fenêtre de Cogne or Finestra Champorcher, 9285 ft.), between the Tour de Ponton and the Becco Costassa. We descend into the pastoral Val Champorcher or Camporciero, passing the chalets of Dondenna, to (31/2 hrs.) Champorcher (4647 ft.; rustic Inn), and thence by Pont-Boset to (21/2 hrs.) Hone-Bard (p. 39).

FROM COGNE TO ST. MARCEL OVER THE COL DE ST. MARCEL, 8 hrs., not difficult and practicable for mules. The route leads through the Vallone di Grauson to the (2½ hrs.) chalets of Grauson (see above), and thence past the little Coronas Lake to the (2 hrs.) Col de St. Marcel (Colle di Coronas, 9535 ft.), a saddle of the Cresta del Tessonet. We descend through the wooded Vallone di St. Marcel to (3½ hrs.) St. Marcel (p. 40).

FROM COGNE TO AOSTA OVER THE PASSO D'ARBOLE, 9 hrs. (with guide), fatiguing but interesting. The route ascends viâ the chalets of Chavanis and Arpisson (7630 ft.) to the Col d'Arbole (9303 ft.); admirable view of the Gran Paradiso and Grivola. Descent viâ the Chalets d'Arbole (8186 ft.) and the hermitage of St. Grat (5815 ft.). — To Aymayille over the Colle de Chaz-Sèche (9230 ft.) or the Colle del Drinc (8735 ft.), 7-8 hrs., both attractive and not difficult.

From Cogne to the Val Soana across the Col Della Nouva, 7-8 hrs., attractive and repaying. To Pianes, see above. Here we turn to the right and ascend past the chalets of Chavanis and Brulot to the foot of the glacier. Trending to the left to avoid the glacier, we reach (3 hrs.) the Col della Nouva (Colle dell'Arietta; 9670 ft.), and enjoy an admirable view of Mont Blanc and the S. side of the Graian Alps. Steep descent to the chalets of Arietta, and through the Val Campiglia to (3 hrs.) Campiglia, (1/2 hr.) Valprato, and (1/2 hr.) Ronco (Inn, clean), in the Val Soana, 21/2 hrs. above Ponte Canavese (p. 48). — Two other passes to the Val Soana lead respectively across the Colle Bardoney (9292 ft.), between the Punta Lavina and the Punta Rol (fatiguing), and across the Bocchetta di Ranzio (9850 ft.), to the N. of the Punta Lavina (difficult).

To the Val Locana (p. 43) over the Colle Grand Crou or the Colle Money, see p. 45. Two other difficult passes lead from the Vallone di Valeille, the lateral valley parallel to the Vallone d'Urtier, on the S. (see p. 45) to the Rifugio (9020 ft.) of the Italian Alpine Club in the Val Piantonetto and to the Val d'Orco: the Colle di Telleccio (10,910 ft.), between the Tour du Grand St. Pierre (12,110 ft.; the difficult ascent of which may be made from the pass) and the Ondezzana; and the Colle Sengie (10,515 ft.),

between the Ondezzana and the Punta Sengie.

2nd Day. — From Cogne to Valsavaranche over the Colle Louson (8-9 hrs.; guide 10 fr.), easy and attractive. From (3/4 hr.) Valnontey (5505 ft.) the bridle-path ascends to the right, through wood, passing a pretty fall of the Louson, to the (21/2 hrs.) royal shooting-lodge (8490 ft.; 'Campement du Roi') and the (2 hrs.) Colle Louson (10,830 ft.), with an admirable view (still more extensive from a height a few minutes to the S.). We now descend, enjoying superb views of the Gran Paradiso, on the left, and Grivola, on the right, to (11/2 hr.) the Chalets de Leviona (7755 ft.). (Good walkers may cross the brook here near the small waterfall, and descend by a steep path direct to Valsavaranche.) The bridle-path follows the left bank and reaches the bottom of the Val Savaranche near the (11/2 hr.) hamlet of Tignet, 1 M. to the S. of Valsavaranche, or Degioz (5055 ft.; Rest. du Club Alpin), the chief village in the Valsavaranche (guides, G. Blanc and G. Dayné).

Two other somewhat fatiguing passes from Cogne to Val Savaranche

are the Col de l'Herbetet (10,830 ft.), and the Colle Mesoncles (10,470 ft.). — From Val Savaranche to Ceresole Reale, see p. 42.

The Gran Paradiso (13,320 ft.; difficult, for adepts only; guide 60 fr.) may be ascended in 7-8 hrs. from (21/4 hrs.) Pont (p. 42), the highest hamlet in the Val Savaranche. About 1/4 hr. to the S. of Pont we ascended to the left to the (h hrs.) Picture Vittavia Expressible 11 (40,200 ft.) built to the left to the (4 hrs.) Ricovero Vittorio Emmanuele II. (10,200 ft.), built by the Italian Alpine Club, above the Moncorvé Alp, and thence cross the Glacier de Moncorvé to the (4 hrs.) summit.

3rd Day. — From Valsavaranche to Rhêmes Notre-Dame over the Colle d'Entrelor (6 hrs.; guide 6 fr.). The bridle-path ascends from Valsavaranche by (1 M.) Créton, at first somewhat steeply, to (2 hrs.) a royal shooting-lodge (7185 ft.), and thence leads in zigzags along the slope to the left, passing (11/4 hr.) the small Lago di Djouan (8280 it.) and the Lago Nero (9075 ft.), to the (11/2 hr.) Colle d'Entrelor (9870 ft.), between the Cima di Gollien (10,115 ft.) and the Cima di Percia (10,110 ft.). Fine view of the Rutor (p. 47) to the W., and of the Gran Paradiso and Grivola to the E. Descent rather steep through the Vallone d'Entrelor, with the Becca di Sambeina (10,365 ft.) on the left, to (2½ hrs.) Rhêmes Notre-Dame (6015 ft.; poor cantine, or a bed at the curé's), the chief place in the Val de Rhêmes, which is enclosed by imposing glaciers. Notre-Dame is 5 hrs. from Villeneuve. The route down the valley passes Rhêmes-St-Georges and Introd (2885 ft.), with the château of that name, where the Val de Rhêmes unites with the Val Savaranche (p. 42). In descending we obtain a fine view of Mont Velan and the Grand Combin to the N.

A shorter but more toilsome route than the Col d'Entrelor leads from Valsavaranche to Rhêmes Notre-Dame across the Colle di Sort (9730 ft.), which lies to the S. of the Mt. Roletta (11,100 ft.).

4th Day. — From Rhèmes Notre-Damb over the Colle della Finestra to Valgrisanche and to Liverogne and Aosta (6 hrs. to Valgrisanche; guide 6 fr.; 3 hrs. more to Liverogne). Steep ascent to the (3½/2 hrs.) Colle della Finestra (9235 ft.), between the Becca de Tei, on the right, and the Becca dell' Invergnan (11,834 ft.), on the left, with fine view of the Ormelune and the Rutor. The path descends through the stony Vallone del Bouc. Where it divides, we keep to the left. On our left are the Glacier de Rabuigne and Mont Forciat, which conceals the Becca dell' Invergnan. Passing (1½/2 hr.) the Alp Nouva (7020 ft.; small Inn), we descend and crosss the brook to Fornet (5675 ft.), the highest hamlet in the Val Grisanche; then to Sevey, Mondange, and (2 hrs.) Valgrisanche (5470 ft.; Cantine du Col du Mont, or a bed at the curc's), the chief village in the valley, prettily situated at the base of the Rutor.

The ascent of the Rutor, an extensive, glacier-clad mountain with several peaks (S. and highest peak 11,435 ft.; N. peak 11,310 ft.), either from Valgrisanche, or better from La Thuile on the Little St. Bernard route (p. 43), presents no serious difficulty (guide 40 fr.). From La Thuile a bridle-path leads through the deep and narrow Rutor valley to the (2 hrs.) grand *Falls of the Rutor (6345 ft.) whence we ascend to the left by a new path to the (1½ hr.) Capanna S. Margherita (6085 ft.), situated above the small Rutor Lake (now drained). Thence across the large Rutor Glacier to the (3 hrs.) Tête du Rutor (11,435 ft.), which commands a most splendid panorama (refuge-hut of the Italian Alpine Club on the top). — FROM VALGRISANCHE TO BOURG-ST-MAURICE (p. 43; 15 hrs. from Aosta), over the Gol du Mont (8680 ft.), a tolerable bridle-path.

The bridle-path from Valgrisanche to Liverogne (3 hrs.) leads through the beautifully wooded Val Grisanche, on the left bank of the Dora di Valgrisanche, to Ceres or Serré (Hôt. Frassy, rustic) and Revers, where the river disappears for a short distance under rocks. The hamlet of Planaval lies to the left. The valley contracts to a wild ravine. The path on its left side skirts a precipice high above the roaring torrent. On the opposite bank, on an apparently inaccessible rock, is perched the ruined castle of Montmajeur or Tour d'Arboé. — Liverogne, see p. 43. Near Liverogne the path quits the gorge and descends to the left through meadows and groups of trees to the road from Courmayeur to Aosta (p. 42).

9. The Alpine Valleys to the West of Turin.

a. From Turin to Ceresole Reals. To (31 M.) Cuorgnè, railway in 2 hrs. (carriages changed at Settimo Torinese; comp. p. 59), vià Rivarolo, etc. From Cuorgnè (Alb. della Corona Grossa; carr. at the Impresa Fiora's; seat in an omn. to Noasca 5, one-horse carr. 16, two-horse 27 fr.) a road ascends the valley of the Orco vià (3½M.) Ponte Canavese (Alb. Valentino), a picturesque little town at the junction of the Val Soana and Val Locana, and Locana to (18 M.) Noasca (3480 ft.; Alb. Reale, R., L., & A. 3½, déj. 2½, D. 3¾fr.). In the neighbourhood is the pretty waterfall of the Noaschetta. — A bridle-path (mule 6 fr.) leads from Noasca through the wild gorge of the Orco, known as the Scalare di Ceresole, to (½ hr.) —

Ceresole Reale (5290 ft.; Grand Hôtel, R., L., & A. from 4, B. 1¹/₄, déj. 3, D. 4, pens. 12 fr.; Alb. Levanna), a village with 300 inhab., frequented as a summer-resort for its chalybeate spring. From Ceresole to Cogne, see p. 45; to Villeneuve and Aosta, see p. 42.

b. From Turin to Lanzo, 20 M., railway in 1½ hr. (fares 3 fr. 35, 2 fr. 25, 1 fr. 50 c.), starting from the Via al Ponte Mosca (Pl. E, 1; p. 34). — 4½ M. Venaria Reale, with ruins of a royal hunting-château destroyed by the French Republicans, at the influx of the Ceronda into the Stura. The train crosses both streams and ascends the valley of the latter. S M. Caselle. 13 M. Ciriè, with a Gothic church of the 13th century. — 20 M. Lanzo Torinese (1770 ft.; Posta; Europa; Rail. Restaurant), prettily situated on a hill, with a ruined castle, and surrounded with villas.

Lanzo is the best starting-point for excursions in the three Valleys of the UPPER STURA. The southernmost of these is the Valle di Viu through which a road leads to the village of Viu (2475 ft.).— In the middle is the Valle d'Ala, which diverges from the N. or chief valley at Ceres (2310 ft.) and contains the villages of Ala di Stura (3545 ft.; road to this point) and Balme (4785 ft.). Between the two villages is the fine waterfall of the Gorgia di Mondrone.— Through the Vall Grande, on the N., a road ascends viâ Chialamberlo (2805 ft.) and Groscavallo (3615 ft.) to Forno Alpi Graie (3935 ft.), at the base of Monte Levanna (11,875 ft.).— An interesting excursion may also be made to the valley of the Tesso, and to the loftily situated Santuario di S. Ignazio (3060 ft.; 1½ hr.). The Ponte del Roc, which crosses the Stura near Lanzo with an arch of 120 ft. in length, was built in 1378.— See C. Ratti's 'Da Torino a Lanzo e per le Valli della Stura' (Casanova, Turin).

c. From Turin to Susa. — To (27 M.) Bussoleno by the Mt. Cenis Railway (1-13/4 hr.), see p. 3. — From Bussoleno a short branch-line (41/2 M. in 17 min.; fares 80, 55, 35 c.) runs to Susa (1625 ft.; Hôtel de France; Soleil), a small and ancient town, the Roman Segusio, picturesquely situated on the right bank of the Dora. A garden on the W. side of the town contains a Triumphal Arch, 44 ft. in height, 39 ft. in width, and 23 ft. in depth, with projecting Corinthian columns at the corners and sacrificial scenes on the frieze, erected according to the inscription in A.D. 8 to Augustus. There are also a few other Roman relics. The church of S. Giusto dates

from the 11th century. On the opposite bank of the Dora rises the fort La Brunetta, which was destroyed by the French in 1798.

d. From Turin to Torre Pellice, $34^{1}/_{2}$ M., railway in $2^{1}/_{4}$ hrs. (fares 5 fr., 3 fr. 75, 2 fr. 50 c.). — The train diverges from the Genoa line (p. 53) at Sangone and turns to the S.W. — $15^{1}/_{2}$ M. Airasca, whence a branch runs to Saluzzo ($22^{1}/_{2}$ M.; passing Moretta, p. 50).

171/2 M. Pinerolo, Fr. Pignerol (1312 ft.; Campana; Cannon d'Oro), a town with 12,000 inhab., an old cathedral, and a mon-

ument to Gen. Brignone by Tabacchi.

A steam-tramway runs hence to Cavour and Saluzzo (see p. 50). Cavour lies at the foot of the Rocca, an isolated granite cone rising 530 ft. above the plain, the once fortified top of which commands a fine view of the Alps. From the 17th cent. onwards it was the seat of the now extinct counts of Cavour. — Another steam-tramway runs from Pinerolo to Perosa, in the Val Chisone, where it connects with diligences to Perrero and Fenestrelle.

29½ M. Bricherasio (branch-line to Barge, see below); 33 M. Luserna. — 34½ M. Torre Pellice, Fr. La Tour (1920 ft.; Ours; Lion d'Or; Pens. Bel-Air, Pens. Suisse, both well spoken of, pens. 6 fr.), a town of 2800 inhab. and the capital of the Waldensian Valleys.

The Waldensian Vallers (Vallees Vaudoises), adjoining the French frontier, were the home of those well-known Protestant communities (about 25,000 souls) who were formerly so cruelly persecuted and who have resided here for upwards of six centuries. The language of the valleys is French. After Torre Pellice the chief settlements are Luserna (see above), Villar, and Bobbio Pellice (all three in the valley of the Pellice); Angrogna, in the beautiful valley of the same name to the N. of Torre Pellice; S. Germano, in the Val Chisone; and Perrero (see above), in the Val Germanasca.

e. From Turin to Crissolo. Railway to $(37^{1}/2 \text{ M.})$ Barge in $2^{1}/3$ hrs. (5 fr. 75, 4 fr. 25, 2 fr. 85 c.). — Our line diverges to the S. at $(29^{1}/2 \text{ M.})$ Bricherasio (see above) from that to Torre Pellice and runs viâ (32 M.) Campiglione and (35 M.) Bagnolo Po to $(37^{1}/2 \text{ M.})$ Barge, with 2100 inhabitants. — From Barge a road leads to (3 M.) Paesana (p. 50) and up the valley of the Po to $(9^{1}/2 \text{ M.})$ Crissolo, Fr. Crussol (4580 ft.; Alb. del Club Alpino; guide, Claudio Perrotti).

Crissolo is the starting-point for the ascent of Monte Viso (12,608 ft.), the highest summit of the Cottian Alps (not recommended to any but experts; guide 20 fr.). We follow the bridle-path leading to the W. to the Col de la Traversette (9770 ft.) as far as the (2 hrs.) Pian del Re (6625 ft.; small inn), near the sources of the Po. Thence we proceed to the S., across the Passo delle Sagnette (9760 ft.), to the (31/2 hrs.) Rifugio Quintino Sella of the Club Alpino Italiano (9840 ft.), in the Val delle Forciolline. From this point we reach the summit by a stiff climb of 4 hrs. up the S. face. The summit commands a splendid panorama, embracing Mont Blanc and Monte Rosa on the N.— From the Col de la Traversette to Abriès, see Baedeker's Southern France.

10. From Turin to Nice viâ the Col di Tenda.

136 M. RAILWAY to Cuneo (55 M., in 21/4-3 hrs.; fares 9 fr. 95, 7 fr., 4 fr. 50 c.) and to Limone (74 M., in 41/2 hrs.; 13 fr. 60, 9 fr. 55, 6 fr. 15 c.). Post-Omnibus ('Courier') from Limone to (62 M.) Nice in 16 hrs. (fares 12 fr., 10 fr.), leaving Limone in the morning and Nice in the evening (office at Nice in the Hôtel de l'Aigle Noir, Place St. François, Boul. du Pont-Vieux). — A railway is being constructed from Limone to Ventimiglia and Nice.

From Turin to (18 M.) Carmagnola, see p. 55. — 24 M. Racconigi, with a royal château and park laid out in 1755 by Le Nôtre. once the favourite residence of Carlo Alberto (d. 1849). From (28 M.) Cavaller maggiore branch-lines run E. to (8 M.) Bra (p. 55) and W. to (10 M.) Moretta (p. 49). — 32 M. Savigliano (Corona), a town of 10,000 inhab., on the Macra, with ancient fortifications. The principal church contains paintings by Mulinari (1577-1640), a native of the town, surnamed Carraccino, as an imitator of the Carracci.

From Savigliano a branch-line (10 M., in 1/2 hr.; fares 1 fr. 85, 1 fr. 30, 95 c.) runs to Saluzzo (1197 ft.; Corona Grossa), capital of the province 95 c.) runs to Saluzzo (1197 ft.; Corona Grossa), capital of the province (formerly marquisate) of that name, with 19,700 inhab., the seat of a bishop, with flourishing trade and industries. The higher part of the town affords a fine survey of the Piedmontese plain. A monument was erected here in 1863 to Silvio Pellico, the poet (d. 1854), author of 'Le Mie Prigioni' and the tragedy of 'Francesca da Rimini', who was born at Saluzzo in 1788 and expiated his patriotic efforts by ten years' imprisonment in S. Margherita, the Doges' Palace (see p. 249), and the Spielberg at Brünn. — Railway to Airasca, see p. 49. Tramway to Turin, p. 25; to Pinerolo, p. 49; to Venasca; and to Revello, where there is an ancient copy of Leonardo's Last Support (p. 131), with variations. From Revello a read of Leonardo's Last Supper (p. 131), with variations. From Revello a road ascends the valley of the Po to (1½ M.) Paesana (p. 49) and Crissolo (p. 49). From Saluzzo to Cuneo, 20½ M., railway in 1½-1½ hr. (fares 3 fr. 75, 2 fr. 65, 1 fr. 70 c.). The intermediate stations are insignificant.

36 M. Genola. — 40 M. Fossano (Rail. Restaurant), with 8000 inhab., situated on a hill on the left bank of the Stura, seat of a bishop. has an academy and mineral baths (branch-line to Mondovi, p. 56). 44 M. Maddalena. — 47 M. Centallo, a picturesque place with remains of mediæval fortifications. - 50 M. S. Benigno di Cuneo.

55 M. Cuneo, or Coni (1722 ft.; *Alb. Superga, unpretending; Barra di Ferro, good cuisine; Stella d'Oro), the capital of a province, with 12,000 inhab., lies on a view-commanding hill at the confluence of the Stura and the Gesso. After the battle of Marengo the fortifications were converted into shady promenades, which afford splendid views of the Maritime Alps, of Mte. Viso (p. 49; N.W.), and the Besimauda (p. 56; S.E.). In the Piazza Vitt. Emanuele a monument to Giuseppe Barbaroux, by Dini, was erected in 1879. The Franciscan Church is in the Gothic style (13th cent.). Pleasant walk to the Madonna degli Angeli at the confluence of the streams.

From Cuneo to the Certosa di Pesio and to Mondovi, see p. 55; to Saluzzo, see above. — STEAM TRAMWAY from Cuneo, vià Caraglio, to Dronero, situated to the N.W. in the Maira valley; and also to Borgo S. Dalmazzo (see below).

The railway to Limone ascends the valley of the Gesso, which is bordered by hills covered with groves of chestnuts. 60 M. Boves.

63 M. Borgo S. Dalmazzo (Tre Galli; Delfino), a small town with 2500 inhab., is overlooked by the church of Madonna del Monserrato (view).

From Borgo S. Dalmazzo a delightful excursion may be made to the UPPER VALLEY OF THE GESSO (diligence daily in summer as far as the Bagni di Valdieri). — The road ascends along the left bank of the Gesso which is the starting-point for an ascent of the Monte PArp (6000 ft.). Beyond Valdieri a road leads to the left to Entraque (2958 ft.; Angelo.

unpretending; Moro), a village of 1700 inhab., finely situated in a lateral valley. From this point excursions may be made to the Rousset Valley, through which a road ascends to (7 M.) a Waterfall 1280 ft. high; to (21/2 hrs.) the Lake of Rovina (5117 ft.); to the top of the Bec d'Orel (8145 ft.; "View); and to (6 M.) the royal hunting-lodge of S. Giacomo (good road through beechwoods). From S. Giacomo bridle-paths lead to the glacier-filled head of the valley at the Monte Clapier, and across the Colle delle Finestre to (8 hrs.) St-Martin-Lantosque (p. 103). — The main road continues to ascend the Gesso valley. About 8 M. above Valdieri, in a sequestered upland valley, lie the Bagni di Valdieri (4425 ft.), with eight warm sulphur-springs (100-156° Fahr.) and a well-equipped hotel. The splendid situation attracts many other guests beside the patients. To the E. lies a fine beech-forest. To the W. a pleasant excursion may be made into the *Vallasco Valley*, with its royal shooting-box. The chief mountain-ascent is that of the *Punta dell' Argentera (11,145 ft.; 6 hrs., recommended to experts only; guide 12 fr.), the highest of the Maritime Alps, the splendid panorama from which includes the plain of the Po and the Tyrolese Alps on the N.E., the Alps of Dauphiny on the W., the coast of Provence on the S.W., from the lower valley of the Var to the Islands of Hyeres, and Corsica on the S. The ascent of the Monte Matto or Rocca del Mat (10,130 ft.) is fatiguing though not difficult (5 hrs.; guide 10 fr.).

Another road connects Borgo S. Dalmazzo with the UPPER VALLEY OF THE STURA, a tributary of the Tanaro (diligence to Eagni di Vinadio in summer). The capital of this fair valley, known to the Romans as the Vallis Aurea on account of its fertility, is (10½ M.) Demonte (2550 ft.; Alb. Garibaldi), an industrial place with 2400 inhab., pleasantly situated in an open part of the valley. Above Demonte the valley contracts. The next villages are (17 M.) Vinadio (3020 ft.; Alb. d Italia), picturesquely situated and encircled by strong fortifications, Sambuco, and Argentera (Fr. Argentière), with the Italian custom-house. [For the route over the Col de Larche or Col de l'Argentière to Larche and Barcelonnette, in France, see Buedeker's Southern France.]—A road to the left, halfway between Vinadio and Sambuco, leads to the high-lying Bagni di Vinadio (4363 ft.), situated in a lateral valley, 7 M. to the S.W. of Vinadio, and possessing an unpretending hotel (pens. 7½-9 fr.) and eight hot sulphur-springs (85-1445 Fahr.), similar to those of Valdieri (see above). A pleasant excursion may be made hence to the (1 hr.) hamlet of Callieri, with its old woods of beech and pine and a fine waterfall. Admirable views are had from the Becco d'Ischiator (9860 ft.; 5 hrs.), reached by passing the lakes of the same name, and from the Monte Tinibras (9950 ft.); but the ascent in each case is fatiguing (guide 12 fr.).

63½ M. Roccavione. The train enters the valley of the Vermenagna, enclosed now by wooded heights, now by precipitous limestone cliffs. Numerous tunnels. — 65 M. Robilante; 70 M. Vernante. Fine retrospect (r.) of Mte. Viso.

74 M. Limone (3285 ft.; Posta, Europa, plain), the present terminus of the railway, lies in an open stretch of the valley, at the N. base of the Col di Tenda. — Post-Omnibus to Nice, see p. 49.

The OLD ROAD over the **Col di Tenda**, or di Cornio (6263 ft.), where the Maritime Alps (W.) terminate and the Ligurian Alps (E.) begin, ascends in windings to the fortified head of the pass and then descends the S. slope in 69 zigzags, passing several refuges, into the valley of the Roja, which reaches the sea at Ventimiglia. The New Road, constructed in 1883 and now exclusively used, penetrates the Tenda by means of a tunnel, about 1½ M. long, which first gradually ascends and then descends (N. entrance 4330 ft., S. entrance 4196 ft.). From the central point both ends are visible. The road

then descends through chestnut-groves, passing near the sources of the Roja, to the (9 M.) foundries of Vievola, where the main tunnel of the railway, 5 M. long, is to emerge. Farther on we pass through a ravine, enclosed by curious sandstone rocks, and reach -

12 M. (from Limone) Tenda (2675 ft.; Alb. Nazionale, Lanza, Croce Bianca, Italia, all plain), a picturesque little town with 1000 inhab., overhung by precipitous walls of rock. Fragments of the castle of Beatrice di Tenda (comp. p. 138) stand on a rock here.

Excursions may be made from Tenda through the Urno Wood to (4 hrs.) the top of the Monte Ciagore (7525 ft.), which commands a view extending to the sea; to the Rocca dell' Abisso (7395 ft.); to the N.E., through the picturesque valley of the Rio Freddo and over the (4 hrs.) Colle dei Signori (refuge-hut), to the top of the 'Cima di Marguareis (8690 ft.), the highest summit of the Ligurian Alps (*View).

We now descend through a narrow rocky valley to —

14 M. S. Dalmazzo di Tenda (2250 ft.; Italian custom-house), situated amid luxuriant groves of chestnut, with several villas and an old Carthusian abbey, fitted up as a hotel and hydropathic (open from mid-April to the end of Oct., pens. 8 fr.; Engl. Ch. service).

About 2 M. to the E. of S. Dalmazzo lies Briga (2500 ft.; Hôtel de la Source), in the valley of the Levenza, with an interesting church. A little to the S. is the pine-forest of Pine. — A bridle-path leads to the W. to (3 hrs.) S. Maria Maddalena (5110 ft.), in the attractive Val di Casterino, surrounded by larch-woods. Excursions may be made from this point past the old silver and lead mine of Valanria, once worked by the Saracens, to the wild Valle dell' Inferno, strewn with huge blocks of rock and containing 14 small lakes, and on to (3 hrs.) the Meraviglie (7218 ft.), rocks of slate inscribed with rude drawings of unknown antiquity; to the top (5 hrs.) of the *Monte Bego (9425 ft.), which commands a splendid view of the Alps, Nice, and the Riviera (ascent fatiguing but not difficult); and to the mountain-lakes of *Valmasca*, which lie in a rocky valley, one above another, the largest (21/2 hrs.; toilsome walk) at a height of 7675 ft. at the foot of the snow-clad Lusiera (9695 ft.).

Beyond the (17 M.) French frontier the valley contracts to the Gola di Gandarena, one of the most imposing gorges of the Alps, so narrow at places as barely to leave room for river and road between the perpendicular rocks (1200-1300 ft.). — At (19 M.) Fontana (Fr. Fontan, 1424 ft.), with the French custom-house, the scenery assumes a more southern character and the first olives appear. Farther on, Saorgio (Fr. Saorge), on a lofty rocky terrace to the left, with the ruins of a castle destroyed by the French in 1792, commands the road. Adjacent is a large monastery.

At (24 M.) Giandola (1250 ft.; Hôtel des Etrangers; Poste), situated in a green valley at the foot of bare cliffs of slate, the road to (17 M.) Ventimiglia (p. 88; diligence twice daily) diverges to the left. This descends the picturesque valley of the Roja, passing Breglio (Fr. Breil), with the ruined château of Trivella, and Airole. - Our road ascends steeply to the Col di Brouis (2748 ft.), in the midst of bleak mountains. To the right rises the Monte Mangiabo (6025 ft.), which commands an extensive view. Farther on we descend, soon obtaining a view of the sea, to -

361/2 M. Sospello, Fr. Sospel (1175 ft.; Hôtel Carenco, mediocre;

ASTI.

Hôt. de la Poste), a town of 3900 inhab., situated at the E. foot of the Col di Braus (see below), in the valley of the Bevera (affluent of the Roja, see above), amidst dense olive-groves.

A charming excursion may be made through the upper valley of the Bevera to (51/2 M.) Moulinet (Beausite, Torelli, plain), to which a new road ascends in windings on the right bank of the torrent (fine waterfalls). At many points a passage for the road had to be blasted in the rocks.

The road now ascends circuitously to the Col di Braus (4230 ft.). To the left, on a lofty rock, is the castle-like village of Castillon (p. 91). Sterile region, with rocks curiously stratified at places. We descend to (50½ M.) Escarène (Ital. Scarena), cross the Paillon, and skirt the left bank of that brook, passing through the villages of Drap and La-Trinité-Victor. — 62 M. Nice, see p. 95.

11. From Turin to Genoa. a. Viâ Alessandria-Novi.

103 M. RAILWAY in 31/4-7 hrs. (fares 18 fr. 75, 13 fr. 15, 8 fr. 45 c.; ex-

press 20 fr. 65, 14 fr. 45 c.).

The line at first runs towards the S., at some distance from the left bank of the Po, crosses its affluent the Sangone (beyond which the branch-line to Pinerolo diverges, p. 49), and then the Po itself by a bridge of seven arches. — 5 M. Moncalieri, with a royal château on the hill (p. 38). A final retrospect is now obtained of the hills of Turin, and of the snowy Alps to the left. — From (8 M.) Trofarello branch-lines diverge to Savona (p. 56), to Cuneo-Limone (RR. 10, 11 b), and to Chieri. — Stations Cambiano, Pessione, Villanova d'Asti, Villafranca d'Asti, Baldichieri, S. Damiano. The train then crosses the Borbore and reaches the valley of the Tanāro, on the left bank of which it runs to Alessandria.

351/2 M. Asti (Leone d'Oro; Albergo Reale; Rail, Restaurant), the ancient Asta, with 17,300 inhab. and numerous towers, is famous for its sparkling wine (Asti spumante) and its horticulture. The left aisle of the Gothic Cathedral, erected in 1348, contains (2nd chapel) a Madonna with four saints by a master of the school of Vercelli, and (3rd chapel) a Sposalizio, probably by the same. - The adjacent church of S. Giovanni (the sacristan of the cathedral keeps the key) is built over an ancient Christian basilica, part of which has again been rendered accessible, and has monolithic columns with capitals bearing Christian symbols (6th cent.). The Piazza is adorned with a statue of the poet Alfieri (1749-1803, a native of Asti), by Vini, and the Giardino Pubblico with a monument of Victor Emmanuel II. Near the Porta Alessandria is the small octagonal Baptistery of S. Pietro (11th cent.), borne by short columns with square capitals, and enclosed by a low, polygonal gallery. — Asti is the junction of the line viâ Acqui-Ovada (p. 56).

FROM ASTI TO MORTARA (Milan), 46 M., in 23/4-31/2 hrs. (fares 8 fr. 40, 5 fr. 90, 3 fr. 80 c.). Stations unimportant; 29 M. Casale-Monferrato, see p. 61; Mortara, see p. 58. — From Asti to Castagnole (p. 55), 13 M., in 1 hr. — Tramway from Asti to Cortanze and to Canale (viâ S. Damiano, see p. 53).

Next stations Annone, Cerro, Felizzano, Solero. Country flat and fertile. Near Alessandria the line to Bellinzona (R. 12) diverges to the N. The train crosses the Tanaro by a bridge of 15 arches, skirts the fortifications, and reaches—

56½ M. Alessandria (Rail. Restaurant; *Europa; Alb. di Londra; Italia e Universo, poor), a town with 30,800 inhab., situated on the Tanăro in a marshy district, and only remarkble as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III. A bronze statue, designed by Monteverde, was erected here in 1883 to the statesman Urbano Rattazzi (d. 1873), a native of the town. — Alessandria being a junction of several lines, carriages are generally changed here; railway to Vercelli viâ Valenza, p. 61; to Novara and Bellinzona, pp. 61-58; to Milan viâ Mortara and Vigevano, see p. 58; to Pavia viâ Valenza, see p. 175; to Piacenza, Parma, Bologna, etc., see RR. 13 and 41; to Bra, see p. 55.

STEAM TRAMWAYS from Alessandria via Marengo to Sale and Tortona, to Casale-Monferrato (p. 61), to Spinetta (p. 59), and to Montemagno (p. 61) via

Altavilla.

FROM ALESSANDRIA TO SAVONA (viâ Acqui), 65 M., in 4 hrs. (fares 11 fr. 90, 8 fr. 35, 5 fr. 35 c.). — As far as Cantalupo the line is the same as to Bra (see p. 55). — 21 M. Acqui, also a station on the railway from Asti to Ovada and Genoa (see p. 57). — The line ascends the valley of the Bormida, passing through ten tunnels. Stations of little importance. 52 M. S. Giuseppe di Cairo, see p. 56. — 65 M. Savona, see p. 56.

The line crosses the Bormida (p. 57). About 1½ M. to the E. of the bridge, in the plain between the Bormida and the Scrivia, lies the village of Marengo, near which, on 14th June, 1800, Napoleon defeated the Austrians in a battle momentous for the destinies of Europe. — 62 M. Frugarōlo.

70 M. Novi (Hôt. Novi), a town with 10,000 inhab., commanded to the right by hills with a belvedere-tower, was the scene of a victory gained by the Austrians and Russians under Suvorov over the French on 15th Aug., 1799. Branch-line to Pavia and Milan via Tortona and Voghera, see p. 59, and R. 27. Steam tramway to Ovada, see p. 57.

At (74 M.) Serravalle-Scrivia the train enters a mountainous region. 77 M. Arquata-Scrivia, with a ruined castle. Between this and Genoa there are twenty-four tunnels. The train threads its way through rocky ravines (la Bocchetta) and over lofty embankments, crossing the Scrivia several times. Scenery imposing. 831/2 M. Isola del Cantone; on the hill to the right a ruined castle. — 86 M. Ronco is the junction of the old line to Genoa viâ Pontedecimo.

The train enters the Ronco Tunnel, upwards of 5 M. in length, and then descends through the narrow Poleevera Valley with the help of numerous viaducts and cuttings. Opposite we see the old line (see above), now used for local and goods traffic only. 91 M. Mignanego; 95½ M. S. Quirico. The valley now expands; its well-cultivated slopes are dotted with the summer-villas of the Genoese.

1011/2 M. Sampiērdarēna (p. 80), where through-travellers to or from Nice change carriages (Rail, Restaurant). On the right are the lighthouse and citadel, below which the train passes by a tunnel. 103 M. Genoa, see p. 64.

b. Viå Bra and Savona.

FROM TURIN TO SAVONA, 91 M., in 41/2-6 hrs. (fares 16 fr. 65, 11 fr. 65, 7 fr. 50 c.; express 18 fr. 30, 12 fr. 80 c.); thence to GENOA, $27^{1/2}$ M., in $1^{1/4}$ -2 hrs. (fares 4 fr. 90, 3 fr. 45, 2 fr. 20 c.; express 5 fr. 45, 4 fr. 75 c.). Finest views to the right.

From Turin to Trofarello, 8 M., see p. 53. — 12½ M. Villastellone.

A road crossing the Po leads hence to the W. to (41/2 M.) Carignano, a town with 4300 inhab. and several fine churches, situated on the highroad from Turin (tramway) to Nice. S. Giovanni Battista was erected by Count Alfieri; S. Maria delle Grazie contains a monument to Bianca Palæologus, daughter of Guglielmo IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — Carignano, with the title of a principality, was given as an appanage to Thomas Francis (d. 1656), fourth son of Charles Emmanuel I., from whom the present royal family is descended.

18 M. Carmagnola, with 2900 inhab., was the birthplace (1390) of the famous Condottiere Francesco Bussone, son of a swineherd, usually called Count of Carmagnola, who reconquered a great part of Lombardy for Duke Filippo Maria Visconti, and afterwards became Generalissimo of the Republic of Venice. At length his fidelity was suspected by the Council of Ten, and he was beheaded in the Piazzetta (p. 248) on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. - The 'Carmagnole', the celebrated republican dance and song of the French Revolution, was named after this town, the home of most of the street-musicians of Paris. - Steam-tramway to Turin. - To Cuneo and Nice, see p. 50.

The line continues towards the S.E. 24 M. Sommariva del Bosco; 26 M. Sanfrè; 29 M. Bandito.

31 M. Bra (10,000 inhab.), with a busy trade in wine, cattle,

truffles, and silk. Branch to Cavallermaggiore, see p. 50.

FROM BRA TO ALESSANDRIA, 53 M., railway in 3-4 hrs. (fares 9 fr. 65, 6 fr. 75, 4 fr. 35 c.). — 41/2 M. S. Vittoria; pleasant excursion thence to the royal château of Pollenzo, with the remains of the Roman town of Pollentia. — 111/2 M. Alba, with 6900 inhab; the cathedral of S. Lorenzo dates from the 15th century. - 191/2 M. Castagnole-Lanze; branch-line to Asti (p. 54). We next traverse a fertile wine-country. 251/2 M. S. Stefano Bello, on the Bello, the valley of which the train traverses for some distance. 34 M. Nizza di Monferrato, also on the Asti-Ovada-Genoa line (p. 57). — 53 M. Alessandria, see p. 54.

36 M. Cherasco, at the confluence of the Tanaro and Stura, not seen from the line, which ascends the former. Stations Narzole, Monchiero-Dogliani, Farigliano, Carrù. — 53 M. Bastia Mondovì.

BRANCH-LINE TO CUNEO, 221/2 M., in 13/4 hr. (fares 4 fr. 10, 2 fr. 85, 1 fr. 85 c.). — 51/2 M. Mondovi (Tre Limoni d'Oro), the only important station, is a town of 5200 inhab., on the Ellero, with a cathedral of the 15th cent., a monument to Charles Emmanuel I. (unveiled in 1891), and a loftily situated old tower. Near Mondovi are two fine stalactite caverns: the

Grotta di Bossèa, chose to Frabosa, in the Valle d'Ellero, 91/2 M. to the S., and the newly-discovered Grotta dei Dossi, at Villanova, 6 M. to the S.W. Both are easily accessible and partly lighted by electricity (usually open June-Oct.; adm. 2½/4 fr., no fees). A carriage may be procured at the inn at Mondovi. — 17½ M. Beinette is the station (diligence-connection) for the Certosa di Pesio, which lies 9½ M. to the S., in the lonely and romantic Val Pesio. The Certosa, which was founded in 1173, is now a "Hydropathic and pleasant health-resort, open from June 1st to the Sources of Sept. (pens. from 8 fr.). Excursions may be made hence to the Sources. of Sept. (pens. from 8 fr.). Excursions may be made hence to the Sources of the Pesio, in a rocky ravine below the steep N. side of the Cima Marguareis (p. 52), and to (4 hrs.) the mountain-lake of Pical (6460 ft.). The Certosa is also the starting-point for the ascent of the Colla Piana (6825 ft.), with its large Alps, and of the *Besimauda or Bisalta (7880 ft.), a ridge of gneiss rising abruptly from the plain and commanding a splendid view of the valley of the Po and the Ligurian Alps. — $22^{1}/2$ M. Cuneo, see p. 50.

From Mondovi to Fossano (p. 50), 15 M., railway in 11/4 hr. (fares 1 fr.

80, 1 fr. 30 c.); to S. Michele, steam-tramway in $^3/_4$ hr. $56^1/_2$ M. Niella; 60 M. Castellino-Tanaro. — $62^1/_2$ M. Ceva, on

the Tanaro.

FROM CEVA TO ORMEA, 22½ M., railway in 1¼-1½ hr. (4 fr. 10, 2 fr. 85, 1 fr. 85 c.). — The train ascends the valley of the Tanaro. Intermediate stations unimportant. 15½ M. Garessio. — 22½ M. Ormea (2398 ft.; Albergo Nazionale), an ancient and picturesque little town, with rich marble quarries. It is frequented as a summer-resort; and pleasant excursions may be made to the imposing stalactite cavern of Nava (discovered in 1886), to the rocky gorges of the Negrone, and viâ Viozene to the top of the Mongioje (8630 ft.; not difficult). — From Ormea a road (railway projected) leads across the Col di Nava (3074 ft.) to (31 M.) Oneplia (p. 83).

The train passes under the old castle of Ceva by a tunnel and begins to cross the Ligurian Alps, the most imposing part of the line. Between this and Savona are numerous viaducts and 28 tunnels. The train quits the Tanaro and ascends. Beyond (661/2 M.) Sale is the Galleria del Belbo, a tunnel upwards of 3 M. in length, the longest on the line. 691/2 M. Saliceto; 731/2 M. Cengio, in the valley of the Bormida di Millesimo.

79 M. S. Giuseppe di Cairo, on the Bormida di Spigno, through the valley of which the Acqui railway descends (see p. 57).

Interesting journey amid the deep ravines and precipices of the Apennines. Tunnels and viaducts in rapid succession. 861/2 M. Santuario di Savona, a pilgrimage-church, founded in 1536.

91 M. Savona, and thence to Genoa, see pp. 81, 82.

c. Viå Acqui and Ovada.

100 M. RAILWAY in 53/4-81/2 hrs. (fares 18 fr. 15, 12 fr. 70, 8 fr. 15 c.). From Turin to (351/2 M.) Asti, see R. 11a. Our line here diverges from that to Alessandria and crosses the Tanaro. Near (39 M.) San Marzanotto-Rivi we reach the fertile hill-district of the Colli Astigiani. On the heights is the old château of Bellangero. - 41 M. Mongardino. We thread a tunnel and enter the valley of the Tialione. 42 M. Vigliano d'Asti; 43 M. Montegrosso. Tunnel. 46 M. Agliano-Castelnuovo-Calcea. — The line now crosses the Belbo and unites with that from Bra to Alessandria at (501/2 M.) Nizza di Monferrato (p. 56), a town of 5000 inhab., producing wine and silk. - Farther on we again cross and recross the Belbo. Tunnel. 53 M.

Bazzana. Another tunnel. 55½ M. Mombaruzzo, in the Val Cervino. — We thread a long tunnel near (58½ M.) Alice-Belcolle and reach the valley of the Medrio, which the train crosses repeatedly.

63 M. Acqui (Grand Hôtel; Moro; Italia), the Aquae Statiellae of the Romans, an episcopal town on the Bormida with 7400 inhab., is known for its warm sulphur springs. The Cathedral, with its double aisles, is of the 12th century. The Austrians and Piedmontese were defeated by the French near Acqui in 1794. Good wine is produced in the vicinity. — To Alessandria and Savona, see p. 54.

We now cross a bridge of fifteen arches, spanning the Bormida, which falls into the Tanaro below Alessandria. Farther on we cross the Visone torrent. Tunnel. 65 M. Visone, in the valley of the Caramagna, which the train crosses thrice near $(67^1/2 \text{ M.})$ Prasco-Cremolino. — We then penetrate the tunnel of Cremolino, which is 2 M. long, and enter the valley of the Orba, an affluent of the Tanaro. — $71^1/2$ M. Molare. — $72^1/2$ M. Ovada, a town with 4600 inhabitants. Steam-tramway hence to Novi, see p. 54.

771/2 M. Rossiglione. — Beyond (801/2 M.) Campoligure the line pierces the crest of the Apennines by the Galleria del Turchino (3 M. long). Overhead is the pass of the same name (1745 ft.). We then descend to (85 M.) Mele, about 3 M. above Voltri (p. 81).

Farther on the line skirts the slopes of the mountains. 88 M. Acquasanta; 92 M. Granara; 94 M. Borzoli. Several fine views of the sea are obtained to the right. — 97 M. Sampierdarena, and thence to Genoa, see p. 80. — 100 M. Genoa, see p. 64.

12. From Bellinzona to Genoa.

156 M. Railway in 7½-12½ hrs. (fares 28 fr. 15, 19 fr. 75, 13 fr. 20 c.; express 30 fr. 70, 21 fr. 55 c.). — At Mortara this line is joined by another coming from Milan, on which some of the through-trains from Milan to Genoa run. From Milan to Genoa, 106 M., in 4½-7½ hrs. (fares 19 fr. 35, 13 fr. 60, 8 fr. 75 c.; express 21 fr. 30, 14 fr. 95 c.). — Passengers for the Riviera coming from the N. can generally make better connections by the Bellinzona-Chiasso-Milan-Voghera-Genoa route; comp. RR. 3, 27.

Bellinzona, see p. 6. Journey to Cadenazzo, where the Locarno line diverges, see p. 7. — At (10½ M.) Magadino (p. 162) the train reaches the Lago Maggiore, and skirts its E. bank (views to the right). Opposite lies Locarno (p. 161), at the mouth of the Maggia. 12½ M. S. Nazzaro; 14 M. Ranzo-Gera (opposite Brissago, p. 163). At Zenna we cross the Dirinella, the Italian frontier. Tunnel. — 16½ M. Pino, the first Italian station. The bank becomes steep and rocky, and the construction of the railway was attended with great difficulties here. Between Pino and Luino there are six tunnels, and numerous cuttings and viaducts. Delightful views of the lake to the right; on the opposite bank lies Cannobbio (p. 163), and farther on is the promontory of Cannero, with the picturesque castles of that name on a rocky islet (p. 164). Near (21 M.) Maccagno the train crosses the Giona. Several tunnels.

25 M. Luino, an international station, with Swiss and Italian custom-houses, see p. 163. — To Lugano, see p. 157.

The line crosses the Margorabbia (p. 164) below its union with the Tresa (p. 157), and leads by Germignaga and through a tunnel to (291/2 M.) Porto - Valtravaglia. Beyond a tunnel under the castle of Calde (p. 164) we skirt the bay of the same name (opposite Intra, p. 165) and enter the Tunnel of Calde, 13/4 M. long.

34 M. Laveno (p. 164) is beautifully situated at the mouth of the Boesio, at the foot of the Sasso del Ferro (p. 164). The lake here attains its greatest breadth. Splendid view of the broad bay of Stresa; in the centre lie the Borromean Islands: in the distance rise the snow-peaks of Monte Rosa and the Simplon.

Laveno is the station for Intra, Pallanza, Stresa, and the Borromean Islands (steamer and small boats, p. 161; from the station to the quay, 1/4 hr.; omn. in 6 min.). — Railway to Varese and to Milan, see pp. 160-158.

The line guits the lake. Tunnel of Mombello (3/4 M.). 361/2 M. Leggiuno-Monvalle; 401/2 M. Ispra, on a promontory (opposite Bel-

girate and Lesa, p. 170); 431/2 M. Taino-Angera.

47 M. Sesto-Calende, at the efflux of the Ticino from the lake, junction for Arona and for Milan (p. 160). A handsome iron bridge, with three openings (central 310 ft., the others 260 ft.), and two roadways (the upper for the railway, the lower for the Simplon road), here spans the Ticino. The railway to Arona (p. 160) diverges to the right on the other side of the river.

We follow the right bank of the Ticino. 48 M. Castelletto-Ticino; 51 M. Porto-Varalpombia; then a long tunnel. 52 M. Pombia. From (561/2 M.) Oleggio a branch-line runs to (121/2 M.) Arona (p. 160), passing Varalpombia and Borgo-Ticino. A glimpse of Mte. Rosa is obtained to the right. Flat country. - 59 M. Bellinzago.

67 M. Novara (p. 61), junction for Milan and Turin (R. 14). 721/2 M. Garbagna; 741/2 M. Vespolate; 77 M. Borgo-Lavezzaro. We traverse rice-fields, interspersed with arable land and mulberrytrees. - 82 M. Mortara, a town with 5100 inhabitants. The church of S. Lorenzo contains pictures by Crespi, Lanino, Procaccini, and Gaud. Ferrari (Madonna with SS. Rochus and Sebastian).

At Mortara the direct line to Milan diverges. From Milan to Mortara, 321/2 M., in 11/4-13/4 hr. (fares 5 fr. 90, 4 fr. 15, 2 fr. 65 c.; express 6 fr. 50, 4 fr. 55 c.). We start from the Central Station, and pass Porta Ticinese (Pl. B, 8), Corsico, Trezzano sul Naviglio, Gaggiano, and Abbiategrasso (with a church by Bramante). We cross the Ticine to Vigevano (Alb. Reale), and a superiorganic in the cilitation to Vigevano (Alb. Reale), the sulphysical superiorganic superiorga a town of some importance in the silk-trade, with 13,700 inhab. and a spacious market-place surrounded by arcades. Tramways from Vigevano to

Novara (p. 61) and to Ottobiano (p. 59). — Then (32½ M.) Mortara, see above.

Mortara is also the junction for the Vercelli-Pavia line: 41½ M., in
3-4 hrs (fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.). Stations unimportant. Vercelli,

see p. 60; Pavia, see p. 173.

Tramway from Mortara by Ottobiano (p. 58) to Piere del Cairo.

85 M. Olevano; 891/2 M. Valle; 921/2 M. Sartirana; 951/2 M. Torre-Berretti (railway to Pavia, see p. 175).

To the left the long chain of the Apennines forms a blue line

in the distance. The train crosses the Po. — 100 M. Valenza, once a fortified town, has a cathedral of the 16th cent. (thence to Pavia, see p. 175; to Vercelli, see p. 61). — Tunnel $1^{\frac{1}{3}}$ M. in length. 104 M. Valmadonna; several prettily situated little towns lie on the chain of hills to the right. The Tanaro is then crossed.

108 M. Alessandria; thence to Genoa, see p. 54.

13. From Turin to Piacenza viâ Alessandria.

117 M. RAILWAY in 4-8 hrs. (fares 21 fr. 25, 14 fr. 90, 9 fr. 60 c.; express 23 fr. 45, 16 fr. 40 c.).

From Turin to Alessandria, 57 M., see R. 11. Beyond Alessandria we traverse the battlefield of Marengo (p. 54). 62 M. Spinetta, to the S.E. of Marengo, is also connected with Alessandria by a steamtramway. 65 M. S. Giuliano. The train crosses the Scrivia.

At (70 M.) Tortona our line unites with that from Milan to Genoa viâ Voghera (see p. 175), which we follow to (81 M.) Voghera.

861/2 M. Casteggio, the Clastidium of the wars between the Romans and Gauls; 891/2 M. S. Giuletta; 931/2 M. Broni; 96 M. Stradella (6300 inhab.), all at the base of the N. spurs of the Apennines. (From Stradella to Bressana-Bottarone and Pavia, see p. 175; steamtramway to Voghera, see p. 175.) — At (98 M.) Arena-Po we enter the plain of the Po. 103 M. Castel S. Giovanni; 1051/2 M. Sarmato; 108 M. Rottofreno. 110 M. S. Niccolò, in the plain of the Trebbia (ancient Trevia), memorable for the victory gained by Haunibal, B.C. 218, over the Romans.

117 M. Piacenza, see p. 300.

14. From Turin to Milan viâ Novara.

93 M. RAILWAY in 3-5 hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c.; express 18 fr. 65, 13 fr. 10 c.). Glimpses of the Alps to the left. — Stations at Turin, see p. 25.

The Dora Riparia is crossed, then the Stura between (5 M.) Succursale di Torino and (101/2 M.) Settimo Torinese, whence a railway runs N. to Rivarolo, with branches thence to Cuorgnè (p. 48) and Castellamonte. We cross the Orco and the Malon. 15 M. Brandizzo. - 18 M. Chivasso (600 ft.; Alb. del Moro), a town with 4300 inhab., near the influx of the Orco into the Po. Branch-lines hence to Aosta (p. 41) and (301/2 M.) Casale-Monferrato (p. 61). Tramway to Turin. A road leads from Chivasso to the S. to (2 M.) S. Genesio, with sulphur-baths (Gr. Hôt. S. Genesio; pens. from 8 fr., open 1st May to 1st Dec.).—20 M. Castelrosso; $22^{1}/_{2}$ M. Torrazza di Verolan. Near (25 M.) Saluggia the train crosses the Dora Baltea (p. 43), 291/2 M. Livorno-Vercellese; 32 M. Bianzè; 351/2 M. Tronzano.

37 M. Santhia (Alb. del Pallone, mediocre), with 3500 inhabitants. The church, restored in 1862, contains an altarpiece by

Gaud. Ferrari. — Tramway to Ivrea (p. 39).

From Santhià to Biella, 181/2 M., railway in 3/4-1 hr. (fares 4 fr. 10, 3 fr. 10, 2 fr. 5 c.). — Biella (Testa Grigia; Angelo; Leon d'Oro; Alb. Centrale; Bue Rosso, all in the new town; Grand Hôtel, with hydropathic establishment, in the old town; photographs of mountain-scenery at Vittorio Sella's) contains 11,700 inhab. and is divided into Biella Piazzo (1558 ft.), the high-lying old town, and Biella Piano (1410 ft.), the new town. The industrial new town possesses areaded streets and a fine Cathedral of the beginning of the 15th cent., with a façade of 1825. The latter stands in a spacious Piazza, where the episcopal palace and a seminary are also situated. Near the cathedral is an early-Christian Baptistery. The church of S. Sebastiano is a fine Renaissance structure of 1504. The Giardino Pubblico contains monuments of Gen. Alfonso Lamarmora (p. 32) and Garibaldi, while the Piazza del Teatro is adorned with a statue of Quintino Sella, the statesman, by Ant. Bortone (1888). The palaces of the old town, rising picturesquely on the hill and reached by a Cable Tranway, are now tenanted by the lower classes. — About 3 M. to the N.E. of Biella, at the village of Bioglio (2235 ft.), lies the Villa Sella, with a beautiful garden and a splendid view of the Alps (visitors admitted).

From Biella STEAM TRANWAYS run to (13 M.) Valle Mosso via (7 M.) Cossato, and to $(5^1/2 \text{ M.})$ Mongrando viâ (2 M.) Occhieppo (see below). A third line ascends to the N. through the valley of the Cervo to (5 M.) Andorno (1805 ft.; *Grand Hôtel, pens. 12-15 fr.; Croce Rossa; Engl. Ch. sérvice at the Grand Hôtel), a charmingly situated village, with two water-cure establishments, which has recently become popular as a summer-resort with English and other visitors. Numerous pleasant excursions may be made in the neighbourhood. — Beyond Andorno the tramway goes on to (6 M.) Sagliano, with a monument to Pietro Micca (p. 34), and (9 M.) Balma, whence omnibuses (25 c.) run to Campiglia (2460 ft.; Albergo). From Campiglia a road ascends to the Ospizio di S. Giovanni (3345 ft.), situated on the height to the left. Another leads viâ Rosazza (Alb. della Gragliasca) to Piedicavallo (Alb. Mologna, well spoken of), whence Mte. Bo (8385 ft.; View) may be ascended in 41/2 hrs. (guide 5 fr.).

A pleasant excursion may also be made viâ (11/4 M.) Cossilla (1970 ft.), with its water-cure, and Favaro (2460 ft.) to Oropa, 6 M. to the N.W. of Biella (omn. five times daily, 2½ fr., down 1½ fr.; carr. with one horse 6, with two 12 fr.). Here stand a large Stabilimento Idroterapico (3480 ft.), founded in 1850 (open June-Sept.; R. 11/2-3, A. 1, pens. 6, water-treatment 2 fr. daily; Engl. Ch. service in June and July), and the famous pilgrimage-

church of Madonna d'Oropa (3870 ft.).

About 71/2 M. to the W. of Biella (road via Occhieppo, see above; omn. from the Leon d'Oro 21/2 fr.; carr. with one horse 6, with two 12 fr.) lie the pilgrimage church and hydropathic establishment of Graglia (2625 ft.), situated 2 M. above the village of that name, in the midst of a splendid array of mountains. Comp. Pertusi-Ratti, Guida pel Villeggiante nel Biellese' (Casanova, Turin).

The train skirts the high-road. 401/2 M. S. Germano-Vercellese. 491/2 M. Vercelli (Tre Re; Leon d'Oro), an episcopal town with 20,200 inhabitants. From the station we see the imposing church of S. Andrea, founded in 1219, with a dome and W. towers like those of northern churches. Interior early-Gothic. Adjacent is a Museo Lapidario, with Roman inscriptions and sculptures. The church of S. Cristoforo contains frescoes by G. Ferrari (1532-38) and B. Lanini; by the high-altar, *Madonna and donors in an orchard, by Gaud. Ferrari. S. Caterina, S. Paolo, and the Istituto di Belle Arti also contain works by Ferrari. In the cathedral-library are some rare old MSS. The town possesses statues of Cavour (1864), Victor Emmanuel II., and Garibaldi. - To the S. of Vercelli lie the Campi Raudii, where Marius defeated the Cimbri in B.C. 101.

Steam-tramways ply from Vercelli to Trino on the S.W., to Casale-Monferrato (see below) on the S., and to the N. to Aranco in the valley

of the Sesia and to Biandrate and Fara.

FROM VERCELLI TO ALESSANDRIA, 35 M., railway in 2 hrs. (fares 6 fr. 35, 4 fr. 45, 2 fr. 85 c.). The chief intermediate station is (141/2 M.) Casale-Monferrato (Angelo; Leon d'Oro), on the right bank of the Po, with 17,000 in-hab., the ancient capital of the Duchy of Monferrato, which afterwards belonged to the Gonzagas. The interesting Romanesque Cathedral, a vaulted basilica with double aisles and a fine atrium, was founded in 741 by the Lombard king Liutprand, and rebuilt in 1107. It contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of S. Domenico, in the Renaissance style, the Palazzo di Città, with handsome colonnade, and other palaces are also noteworthy. The Ghibelline prince William of Montferrat is mentioned by Dante in his Purgatory (VII. 134). Casale-Monferrato is the junction of the Asti-Mortara line (p. 53) and of that to Chivasso (p. 59). It is also connected with Alessandria, with Vercelli (p. 60), and with Montemagno (p. 54; via Alavilla) by tramways. — Various small stations, including Valenza (p. 59). — 35 M. Alessandria, see p. 54.

From Vercelli to Pavia, see p. 59.

The train crosses the Sesia (p. 172); to the left rise the Alps, among which the magnificent Monte Rosa group is consticuous. 521/2 M. Borgo-Vercelli; 561/2 M. Ponzana.

62 M. Novara (*Rail. Restaurant; Alb. d'Italia, well spoken of; Tre Re; Roma; Hôtel de la Ville), an episcopal town and formerly a fortress, with 15,000 inhab., was the scene of a victory gained by the Austrians under Radetzky over the Piedmontese in 1849, which led to the abdication of Charles Albert.

From the station we cross the Piazza Carlo Alberto, with a Monument of Garibaldi, to the Via Vitt. Emanuele, passing a Monument of Cavour, by Dini, and turn to the right to the church of S. GAUDENZIO, erected about 1570, with a facade by Tibaldi and a dome 396 ft. high, added by Antonelli (p. 35) in 1875-78. The church, without aisles, in imitation of S. Fedele at Milan, contains several good pictures by Gaud. Ferrari. The tower (300 steps) commands a wide view.

The CATHEDRAL, a Renaissance building upon old Roman foundations, connected with the Baptistery by an entrance-court, presents a picturesque appearance. It contains a Marriage of St. Catharine, by Gaud. Ferrari. — In front of the theatre is a marble statue of Charles Emmanuel III., by Marchesi. — The Mercato, or Corn Exchange, near the Porta Torino, is a handsome building with colonnades. Between the Mercato and the Castello is a monument to Victor Emmanuel II. - In the Corso Garibaldi, near the Palazzo Civico, is a monument to Charles Albert.

Tramway to Vigevano (p. 58) and to Biandrate (p. 61).
FROM NOVARA TO VARALLO, 34 M., railway in 21/4 hrs. (fares 6 fr. 25, 4 fr. 40, 2 fr. 80 c.). Unimportant stations. — Varallo, see p. 172.
FROM NOVARA TO SEREGNO, 34 M., railway in 11/2-2 hrs. (fares 5 fr. 50, 3 fr. 60, 2 fr. 20 c.). Unimportant stations. — 17 M. Busto-Arsizio (p. 159). — 251/2 M. Saronno (p. 140). — 34 M. Seregno (p. 142).
At Novara the Turin and Milan line is crossed by those from Domodossola (p. 4) and from Bellinzona to Genoa (R. 12). Carriages often changed at Novara.

60 M. Trecale. Next S. Martino the line crosses the Ticino by a handsome stone bridge of cievou arches, which the Austrians partially destroyed before the battle of Magenta.

Farther on we cross the Naviglio Grande, a caust connecting Milan with the Tisino and Lago Maggiore (comp. p. 418). On the



right, near (77 M.) Magenta, stands a monument erected to Napoleon III. In 1862, to commemorate the victory of the French and Sardinians over the Austrians on 4th June, 1859, which compelled the latter to evacuate Lombardy. Opposite the station are numerous graves of those who fell in the struggle, with a small chapel on an eminence, and adjoining it a charmel-house. Transway to Milau, use p. 117. — The line intersects numerous rice-fields, which are kept under water two months in the year. 79 M. Vittuone; 841/2 M. Rho (p. 159), where the line unites with that from Arma.

93 M. Milan (see p. 115).

III. Liguria.

15. Genoa	64
From the principal station (Piazza Acquaverde) by the	
harbour to the Cathedral of S. Lorenzo and the Piazza	
Nuova, 68. — S. Maria in Carignano, 72. — From the	
Piazza Deferrari vià the Piazza Corvetto, Piazza Fontane	
Morose, Via Garibaldi, Via Cairoli, and Via Balbi to the	
Piazza Acquaverde, and thence to the lighthouse to the	
W. of the harbour, 72. — Via di Circonvallazione a Monte;	
Via di Circonvallazione a Mare, 79. — Campo Santo, 79. —	
Excursions, 79.	
16. From Genoa to Ventimiglia	80
17. The French Coast from Ventimiglia to Cannes. Nice	
and Environs	88
18. From Genoa to Pisa. Riviera di Levante	104

The Maritime and Ligurian Alps and the contiguous Apennines (the boundary between which is some 20 M. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. The narrow Riviera, or coast-district, expands at a few points only into small plains. The cultivated land climbs up the hillsides in terraces, sheltered from the N. wind, and enjoying a line sunny aspect. While the mean temperature at Turin is 53½° Fahr., it is no less than 61° at Genoa; and again, while the temperature of January averages 31° at the former, and occasionally falls below zero, it averages 46° at the latter, and is rarely lower than 23°. The climate of the Riviera is therefore milder than that of Rome, and is even favourable to the growth of the palm. Genoa itself, however, cannot be recommended to health-seekers, as it is very windy and exposed to abrupt changes of temperature.

As the country differs in many respects from Piedmont, so also do its INHABITANTS, while their Genoese dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The historical development of the two countries has also been widely different. The natural resource of the Ligurians, or the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and freebooters. To what race the Ligurians belong has not yet been ascertained. As the Greek Massalia formed the centre of trade in S. France, with Nice as its extreme outpost towards the E., so Genoa constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the Ligurians, in order to secure the possession of the military coast-road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the Lombards gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with Nice belonged to Provence, but in 1388 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1815). After the Austrian war of 1859 Nice (1512 sq. M.) and Savoy (3889 sq. M.) were ceded by Italy to France in 1860 as a compensation for the services rendered by Napoleon III. The district of Liguria, consisting of the provinces of Porto Maurizio and Genoa, with an area of 2040 sq. M. and 899,300 inhab., once formed the REPUBLIC OF GENOA, which in the 13th cent. became mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy of the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying—Mare senza pesce, montagne senza alberi, uomini senza fede, e donne senza vergogna', and Dante (Inf. xxxiii. 151-53) addresses them with the words—

'Ahi, Genovesi, uomini diversi D'ogni costume, e pien d'ogni magagna; Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effect republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. Giuseppe Mazzini, the chief leader of the national revolutionary party, was born at Genoa in 1808, and Garibaldi, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arsenal has been transferred to Spezia.

15. Genoa.

Arrival. The Stazione Piazza Principe (Pl. B, 2; Restaurant, déj. 2, D. 3 fr.), the West or Principal Station (for all trains), is in the Piazza Acquaverde (goods-station in the Piazza del Principe). — The East Station, or Stazione Piazza Brignole (Pl. II, 6), at the end of the Via Serra, and connected with the chief station by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop. — Railway-tickets of all kinds may also be obtained of the Fratelli Gondrand, Via Roma 45. — Travellers arriving at Genoa by sea (embarking or disembarking, 1 fr. each, with luggage), and wishing to go on by rail without delay, may, immediately after the custom-house examination on the quay, book their luggage there for their destination (fee to the facchino of the dogana, 20 c.). — Steamers to Leghorn, see p. 358; to Nice, Cannes, Naples, Marseilles, Tunis, etc., see p. 66.

Hotels (comp. p. xviii; most of the larger hotels are in noisy situations; in the season, rooms should be ordered in advance). Grand Hôtel du Parc (Pl. b; G, 5), Via Ugo Foscolo, to the E. of Acquasola (p. 73) and not far from the E. Station, quiet, with pleasant garden (no lift); Grand Hôtel Isotta (Pl. a; F, 5), Via Roma 7; Grand Hôtel de Génes (Pl. f; E, 5), by the Teatro Carlo Felice. These three, in spite of the high charges (R. 3½-5, L. 4, A. 1, B. 1½, déj. 3½, D. 5, pens. 12-14, omn. 1-1½ fr.) are not absolutely first-class in all points. — 'Hôtel de La Ville (Pl. d; D, 4), in the Pal. Fieschi, R. 3½-5, L. 3¼, A. 1, déj. 3½, D. 5, pens. 9-14, omn. 1 fr. 'Hôt. de Londres (Pl. h; C, 2), with lift, near the principal station, R., L., & A. 4-8, B. 1½, déj. 3, D. 5, pens. 9-12 fr.; Hôtel des Étrangers (Rebecchino; Pl. 1, E 4), Via ('airoli 1, with lift, R. 3-5, L. 3¼, A. 3¼, B. 1, déj. 3, D. 4½, pens. 9-14 fr., recently complained of. — Hotel Central, Via S. Sebastiano 8 (Pl. E, 5), R., L., & A. 3-3½, B. 1¼, déj. with wine 2½ D. with wine 4, pens. from 8½, omn. 3¼-1¼ fr., well spoken of; Hôtel de France (Pl. g; D, 5), R., L., & A. 3'3½, B. 1½, déj. 3, D. incl. wine ½½, pens. from 8 fr.; Hôt. Metropole, Piazza Fontane Morose, R., L., & A. 3, B. 1½, déj. 3, D. incl. wine 4½, pens. 8 fr., well spoken of; Hôtel Smith (Pl. n, D 5; English landlord), near the Exchange, Vico Denegri, R., L., & A. 2½-3½, B. 1½, déj. 2½, D. incl. wine 3½, pens. 8-9 fr., well spoken of; Milano (Pl. i; C, 2), Via Balbi 34, near the Palazzo Reale, R., L., & A. 3-5, B. 1½, déj. 2½, D. 4, pens. 7-10 fr.; Concordia (Pl. n; F, 5), Via 3-5, B. 1½, déj. 2½, D. 4, pens. 7-10 fr.; Concordia (Pl. n; F, 5), Via



S. Giuseppe, opposite the Galleria Mazzini, R. from 2 fr., L. 60, A. 60 c., B. 1¹/₄, dej. with wine 3, D. with wine 4¹/₂, omn. 1 fr.; ITALIA, Via Carlo Felice 14, R., L., & A. 3, pens. 91/2 fr.; Aquila (Pl. k; C, 2), Piazza Acquaverde, near the station, R., L., & A. from 2 fr., well spoken of; LIGURIA, CONFIDENZA (Pl. m., F., 5), unpretending, PENS. LÖVENSKIOLD, Via del Pino 5, in the suburb of Foce, 61/2-8 fr. — The 'Indicatore degli Alloggi', published on the 1st and 15th of each month, gives information as to lodgings, which may also be enquired for at tobacconists' and newspaper offices.

Cafés. *Concordia, Via Garibaldi, opposite the Pal. Rosso (Pl. E, 4; p. 75), with a garden, pleasant and cool; Alcazar, Piazza Cavour; *Italia, with a brilliantly lighted garden, open in summer only, at Acquasola (p. 73); music frequently in the evening at these three. *Roma, Via Roma and Galleria Mazzini; Milano, Gall. Mazzini; *Teatro, on the groundfloor

and Galicria Mazzini; Midno, Gall. Mazzini; "Teatro, on the groundioor of the Teatro Carlo Felice, on the right; Posta, Via Carlo Felice.

Restaurants. *Concordia, (see above), déj. 3, D. 4 fr., both incl. wine; San Gottardo (formerly Labb), Via Carlo Felice 6, well spoken of; Teatro, see above, on the left; Labb, Via Sellai; Jensch, Piazza Corvetto (Pl. G. 5); Costa, Via Carlo Felice 7, D. incl. wine 3 fr.; Cinotto, Via Portoria 3, Raffaele (formerly Borsa), Via S. Luca, well spoken of, both unpretending.

— Beer: *Birreria Jensch, see above; *Gambrinus, Monsch, both in the Via S. Sebastian, Klaicanti, by the Teatro Carlo Felice. Wurjich beer et all these Sebastiano; Klainguti, by the Teatro Carlo Felice; Munich beer at all these.

Cabs (a tariff in each) in the Town, which includes the area shown in the plan, and the neighbourhood of the harbour (lighthouse) to the W.:

	One-horse cab	Two-horse cab	
	By day At night	By day At night	
Per drive	1 - 1 1.50	By day At night	
Per hour	1 2 - 1 2.50	2.50 3 —	
Each addit. $1/2$ hr	1 — 1.25	1.25 1.50	

Small articles of luggage free; trunk 20 c. - Night-fares are reckoned from

the time when the street-lamps are lighted.

Electric Tramway from the Piazza Corvetto (Pl. G, 5) to the Piazza Manin (Pl. I, 4), 15 c. — Cable Tramway (Funicolare) from the square at the Portello (Pl. F, 4) to the Corso Magenta (p. 79), 10 c. — Tramway Cars (comp. Plan) run from the PIAZZA CARICAMENTO (Pl. D, 5) by the Via Carlo Alberto to Sampierdarena (25 c.; unpleasant drive), and thence in the one direction to Cornigliano (30 c.), Sestri Ponente (45 c.), Multedo, Pegli (55 c.), and Vollri, and in the other to Rivarolo (40 c.), Bolzaneto (55 c.), and Pontedecimo (80 c.). - Omnibus from the PIAZZA DEFERRARI (Pl. É, 6) to the two stations (10 c.; to the principal station, 'Piazza Principe', via the Via Garibaldi and Via Balbi; some of the omnibuses go on to the Piazza Dinegro, p. 78); vià Piazza Corvetto to Castelletto (Pl. E, 3) on the Via di Circonvallazione a Monte; vià Acquasola to S. Maria in Carignano (10 c.); to the Cimitero di Staglieno (25 c.); to S. Francesco d'Albaro; to Sturla. Also from the PIAZZA ANNUNZIATA (Pl. D. 3) to Bolzaneto and from the Porta D'Archi (Pl. F, 6) to Quinto and Nervi every 20 min. (20, 30, 40 c.; see pp. 79, 105), etc.
Small Boats. For 1-4 pers. 2 fr. per hour; best to enquire beforehand.

- Steam Launches, starting near the Banca S. Giorgio (Pl. D. 5), to Sampierdarena and Sestri (p. 107); also for a visit to the harbour (p. 69).

Baths. At the *Palazzo Spinola, Salita S. Caterina, adjoining Bossola's music shop; others at Via delle Grazie 11, and Piazza Sarzano 51. - SEA BATHS by the Molo Vecchio (Pl. A, B, 5); by the Via di Circonvallazione a Mare (p. 79); also by the lighthouse (Lanterna; p. 78), but in July and August only, poorly fitted up. Swimmers had better bathe from a boat.

Theatres. Carlo Felice (Pl. E, F, 5), one of the largest in Italy, open in winter only; Politeama Genovese (Pl. F, G, 4), near Villetta di Negro, open the whole year; Paganini (Pl. F, 3), Politeama Margherita, Alfieri, these three in summer only; etc. — Band in the Acquasola Park (p. 73) three times a week in summer, 7-9 p.m., and Sun. (except during great heat), 3-5; in winter three times a week, 2-4.

Shops. BOOKSELLERS: A. Donath, Via Luccoli 44, with circulating

library; L. Beuf, Via Cairoli 2; Libr. Sordo - Muti, Piazza Fontane Morose. — Photographs: Alfred Noack, Vico del Filo 1, upstairs; Degoix, Via Cairoli 7; Lupi, Via Orefici 148. — Perfomers: Stef. Freceri, Via Cairoli 7; Vitale, Via S. Luca 84 and Via Carlo Felice 15. — FILIGREE WORK: Forte, Via Orefici 155, and others in the same street; Sivelli, Via Noma. Porte, via Offsic 150, and Others in the Same Succes, Secret, Via Roma. — Alabaster and Marble: P. Capelli, Gall. Mazzini 5, Cl. Pocchini, Via Cairoli 1. — Goods-Agents: K. Ruepprecht, at the back of S. Luca (also dealer in works of art); Weiss, Via Balbi.

Post Office, Galleria Mazzini (Pl. F. 5), open 8 a.m. to 9 p.m. — Telegraphy Dugle, Via Sallai (Pl. F. 6).

graph Office, Palazzo Ducale, Via Sellai (Pl. E, 6).

Bankers, Granet, Brown, & Co., Via Garibaldi 7; Sandoz, Via Luccoli;
Bingen, Piazza Campetto; Rud. Hofer, Piazza Campetto 8 (2nd floor); Banca

Nazionale, Via S. Lorenzo 12; C. Pfister, Via S. Luca 2.

Steamboats. The most important for tourists are those of the Navigazione Generale Italiana (Florio-Rubattino; office Piazza Acquaverde), to all the chief ports of Italy and to the Levant. Comp. the Italian timetable (larger edition). - The French Compagnie de Navigation à Vapeur Fraissinet & Co. has two weekly steamers to Marseilles, one via Nice and Cannes, the other direct. - The North German Lloyd (agents, Leupold Fratelli, Piazza S. Siro 10) maintains regular lines of steamers between Genoa and New York, Southampton (7 days), and Naples and Palermo, while the China and Australian steamers of this company touch at Genoa on the outward and home voyages.

Consulates. British, C. A. Payton, Esq., Via Palestro 10; American,

Hon. James Fletcher, Via Assarotti 36.

Physicians: Dr. Breiting (speaks English), Via Mameli 33A; Dr. Giov. Ferrari, Via Assarotti 12; Dr. Zäslein, Via Mameli 31. - Protestant Hospital supported by the foreigners in Genoa (physician, Dr. Breiting). - Dentists: Mr. C. S. Bright and Mr. S. C. Bright, Via SS. Giacomo e Filippo 35; Mr. C. T. Terry, Piazza Cavour 5; Dr. Mela, Via Roma 11. — Chemists: Farmacia Zerega (English prescriptions), Via Carlo Felice; Farmacia Anglo-Americana (Schnabel & Cobella), Via Cairoli 38; Moretta, Via Roma 10.

English Churches. Church of the Holy Ghost (built by Street, in the Lombard style), Via Goito; services at 8.15, 11, and 5; chap., Rev. J. T. Christie, M. A. Church Seamen's Institute, Via Milano 26 (Mr. Christie); serv. Sun. and Thurs. 7.30 p.m.; weekly concert on Sat.; reading, writing, and recreation rooms open daily for seamen, 10-10. - Presbyterian Church, Via Peschiera 4 (Rev. Donald Miller, M. A.); service at 11 a.m. Genoa Harbour Mission, in connection with the Brit. & For. Sailors' Society and the Amer. Seaman's Friend Society; serv. Sun. and Tues. at 7.30 p.m. in the Sailors' Rest, 15 Via Milano (Rev. D. Miller and Capt. Clucas). Social entertainments Frid. at 7.30 p.m. (reading and recreation rooms, with electric light; visitors welcome).

Collections and Galleries.

Cathedral Treasury (p. 71), Mon. & Thurs. 1-4; 1/2 fr.
Palazzo Balbi-Senarega (p. 77), daily 9-4 (when the family is at home, 12-4).
Palazzo Bianco (p. 75), daily, 11-4 from Oct. to March (April to Sept. 10-4), 1/2 fr.; Sun. and holidays free.

Palazzo Durazzo-Pallavacini (p. 76), daily, 11-4.

Palazzo Rosso (p. 75), daily, except holidays, 10-3; free on Mon., Thurs., and Sat., on other days fee.

Principal Attractions. Walk through the Via S. Lorenzo past the Cathedral (p. 70) to the Piazza Nuova with S. Ambrogio (p. 71); ascend to S. Maria in Carignano (p. 72) and return to the Piazza Fontane Morose. Then through the Via Garibaldi (p. 74), and visit the Palazzi Rosso (p. 75) and Bianco (p. 75); the Monument of Columbus (p. 68), and the Palazzo Doria (p. 78); row in the harbour; in the early forenoon or towards evening visit the Lighthouse (p. 78) or the Villetta di Negro (p. 73); drives round the Via di Circonvallazione a Monte (p. 79) and the Via di Circonvallazione a Mare (p. 79), on the Nervi Road, or to the Campo Santo (p. 79); excursion to Pegli, including the Villa Pallavicini (p. 81; closed on Frid.). - For climate of Genoa, see p. 63.

Genoa, Italian Genova, French Gênes, with 212,500 inhab, (including the suburbs), the seat of a university and of an archbishop. is the chief commercial town in Italy. Its situation, rising above the sea in a wide semicircle, and its numerous palaces, justly entitle it to the epithet of 'La Superba'. The principal streets are lighted with electricity. The town is divided into the 'sestieri' of Prè. Molo. Portoria, S. Vincenzo, S. Teodoro, and Maddalena, and is surrounded by extensive fortifications, dating from the beginning of the 17th cent., and recently strengthened. From the large lighthouse on the W. side, where the barracks of S. Benigno afford quarters for 10,000 men, a broad rampart runs up the hill at some distance from the town, past the Forte Begato (1620 ft.), to the Forte dello Sperone (1690 ft.), the highest point; then descends past Forte Castellaccio (1250 ft.) to the mouth of the Bisagno, which falls into the sea to the E. of Genoa, a circuit of about 91/2 M. in all. The heights around the town are crowned with ten detached forts.

The Harbour consists of a semicircular bay, about 4 M. in length, protected from the open sea by long and substantial piers. The Duke of Galliera (d. 1876) having presented 20 million francs for its improvement, it now includes an outer basin (Avamporto), a new harbour (Nuovo Porto), and the old inner basin (Porto), provided with quays. Comp. the plan of the town and the map at p. 80. The harbour is annually entered and quitted by about 15,000 vessels of which 6000 are steamers. The annual imports (coal, sugar, chemicals, iron, etc.) are valued at 364 million francs (14,600,000L), the exports at 78 millions (3,120,000L).

From the earliest times Genoa has been famous as a seaport, and it is believed to derive its name from the fact that the shape of the coast here resembles that of a knee (genu). The Roman form of its municipal government was maintained throughout the period of the barbarian invasions, when a new feudal nobility sprang up alongside of the native noblesse. The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from Frassineto, and in 936 even plundered Genoa itself. In 1015 the Genoese made themselves masters of Corsica, and in 1119 they waged a victorious war against Pisa, then mistress of the Tyrrhenian Sea. From that date the rival cities were almost permanently at war down to 1284, when a terrible naval battle took place between them at Meloria, on which occasion the Genoese captured 29 Pisan galleys, and sank 7 others. From this disaster Pisa never recovered, and Genoa now obtained the supremacy over the W. islands, Corsica, and nominally over Sardinia also. At a still earlier period Genoa had participated in the Crusades, and seured to herself a busy trade with the Levant. She also possessed settlements at Constantinople and in the Crimea, in Syria and Cyprus, at Tunis and Majorca. The rivalry of the Genoese and Venetians was a fruitful source of wars and feuds during the 12-14th centuries, which at length were terminated by a decisive victory gained by the latter in 1380.

The internal history of the city was no less chequered than the external. The party conflicts between the great families of the Doria and Spinola (Ghibellines) on one side, and the Grimadidi and Fieschi (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the counts of Monferrat, and the dukes

of Milan, were alternately masters of Genoa. Nor was this state of matters materially altered by the revolution of 1339, by which the exclusive sway of the nobility was overthrown, and a Doge invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile Banco di S. Giorgio, which had acquired extensive possessions, chiefly in Corsica, and would have eventually absorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. Andrea Doria (p. 78), the admiral of Emperor Charles V., at length restored peace by the establishment of a new oligarchic constitution (1528), and the unsuccessful conspiracy of Fiesco in 1547 was one of the last instances of an attempt to make the supreme power dependent on unbridled personal ambition. But the power of Genoa was already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by its powerful Italian rivals, as well as by the French, who took Genoa in 1684, and by the Imperial troops by whom Genoa was occupied for a few days in 1746. These last were expelled by a popular rising, begun by a stone thrown by Balilla, a lad of 15 years. In 1736 the ambition of *Theodore de Neuhof*, a Westphalian nobleman, occasioned great disquietude to the republic. He was created king by the Corsicans, who were subjects of Genoa, but the usurper was expelled with the aid of the French, who afterwards (1768) took possession of the island on their own behalf. After the battle of Marengo (1800) Genoa was taken by the French. In 1805 it was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

The beauty of its situation and the reminiscences of its ancient glory render a visit to Genoa very attractive. To the student of art the Renaissance *Palaces of the Genoese nobility are objects of extreme interest, surpassing in number and magnificence those of any other city in Italy. Some of the smaller churches are of very ancient

origin, though usually altered in the Gothic period.

Many of the Genoese palaces were erected by Galeazzo Alessi (a pupil of Michael Angelo, born at Perugia 1500, d. 1572), whose style was followed by subsequent architects. In spite of occasional defects, the architecture of the city is of an imposing and uniform character, and greatingenuity has been displayed in making the best of an unfavourable and limited site. The palaces moreover contain a considerable number of works of art, while Rubens, who resided at Genoa in 1606-8, and Van Dyck at a later period, have preserved the memory of many members of the noblesse. The native school of art, however, never rose to importance, and was far from being benefited by the zeal of its artists in painting facades. The chief painters were Luca Cambiaso (1527-85), Bernardo Strozzi, surnamed Il Cappuccino or Prete Genovese (1581-1644), Giov. Batt. Paggi, and Benedetto Gastiglione.

In front of the Principal Railway Station (Pl. B, 2; p. 64), on the N.W. side of the town, extends the spacious Piazza Acquaverde (Pl. C, 2), in the centre of which, embosomed in palmtrees, rises the marble Statue of Columbus (erected in 1862), who was probably born at 37 Vico Dritto Ponticello in 1446. The pedestal is adorned with ships' prows. At the feet of the statue, which leans on an anchor, kneels the figure of America. The surrounding allegorical figures represent Religion, Science, Strength, and Wisdom. Between these are reliefs from the history of Columbus.— Opposite is the Palazzo Farraggiana, with a marble relief in the pediment representing scenes from the life of Columbus.— Between this palace and the Hôtel de Londres is the end of the

Via Balbi (pp. 76-78). — Behind the station, to the W., are the Palazzo Doria and the streets leading to the Lighthouse (see p. 78).

We descend the VIA DELLE MONACHETTE (Pl. C, 2), leading S. to the harbour. At the end of the street, on the right, rises the small Romanesque church of S. Giovanni Battista, with its two apses resulting from an alteration of façade (best light in the forenoon). On the tower is the head of the founder Guglielmo Acton, 1180, in relief. To the E. of this point runs the Strada di Prè; to the S.W. is the Piazza della Comenda.

Adjoining the Magazzini Municipali, the former Arsenale di Marina, is the Darsena (Pl. C, 3), in which Fiesco (p. 68) was drowned in 1547. We follow the busy VIA CARLO ALBERTO (Pl. C, D, 3, 4), which down to 1885 was separated from the harbour by a lofty arcaded wall with a marble platform. The street ends in the PIAZZA CARICAMENTO (Pl. D, 4, 5), in which a bronze statue, by Rivalta, was erected in 1893 to Raffaele Rubattino (1809-72), the Genoese steamship-owner. On the S. side of the square is the building of the former Bank of S. Giorgio (p. 68), occupied until recently by the Dogana. The large hall is embellished with 21 marble statues of men who have deserved well of the city, partly of the 15th century. On the upper floor are the Archives. Farther on is the Porto Franco, or free harbour, with extensive bonded warehouses (visitors admitted; no smoking). — The VIA VITTORIO EMANUELE (Pl. D, 5), to the E., leads S. to the Piazza Cavour, which is adjoined by the Molo Vecchio, the oldest pier, with the Porta del Molo (Pl. C, 5), a gateway built in 1550 by Gal. Alessi.

Those who wish to examine the fine harbour more closely should proceed to the small Fanale or lighthouse (Pl. A, 5; no admission), at the end of the Molo Vecchio (closed at sunset), thence cross in a boat (30.50c.) to the Ponte Parodi (Pl. B, 3, 4), and skirt the shore to the N.W. to the Scalo Passeggieri (Pl. B, 3), or emigrant depot (post and telegraph office). Large ocean steamers frequently lie here and may generally be inspected by strangers. Thence we proceed to the W., crossing the metals of the railway between the harbour and the principal station, to the Via Milano, whence we may take the tramway to the large Lighthouse (p. 78), commanding the best general survey of the harbour; or we may return in the opposite direction to the Piazza Caricamento or the Piazza della Darsena (see p. 70).

The VIA S. LORENZO, running E. from the N. end of the Via Vittorio Emanuele (see above), leads straight to the cathedral and

S. Ambrogio (see pp. 70, 71).

Near the S. end of the Via Vittorio Emanuele, in a small side-street to the E., is the church of S. Giorgio (Pl. D, 6), a baroque structure with a dome. Adjoining it is a charming little church in the same style, by Borromini. Farther on is the small PIAZZA CATTANEO, with the palace of that name, a room on the second floor of which contains eight portraits by Van Dyck. The Via delle Grazie leads hence to the Gothic church of S. Cosmo, which contains a Florentine Madonna of the 14th cent. (left of the high-altar). — Continuing to ascend beyond S. Cosmo, we reach the church of Sta. Maria di Castello (Pl. D, 6), on the site of the Roman castle. Above the portal is an ancient architrave; ten of the shafts of the columns in the interior are also ancient. In the first chapel on the left is a Roman sarcophagus, used as an altar; the third has an Annunciation by Giovanni Mazone of Alessandria (15th cent.); the last chapel contains a marble door with Renaissance sculptures. The choir was added in the 15th century. In the transept is a Madonna by Justus d'Allamagna, 1451 (under glass).

The following route avoids the noisy and crowded streets near the harbour. From the Piazza della Darsena (Pl. D, 3; p. 69). whence the Via delle Fontane leads to the left to the Annunziata (p. 76), we pass through the fine Gothic Porta de' Vacca, with its mediæval sculptures and towers of the 16th cent., to the Via del Campo (Pl. D, 4). [From the Piazza Fossatello (Pl. D, 4) the Via Lomellina, with the house in which Mazzini was born, leads to the left to the Annunziata (p. 76).] Then through the Via di Fossatello and the Via S. Luca to the PIAZZA BANCHI, with the Exchange (Loggia de' Banchi, Borsa; Pl. D, 5), erected at the end of the 16th cent. from plans by Gal. Alessi, and adorned with a marble figure of Cavour by Vinc. Vela. [In a side-street to the left of the Via S. Luca is the old cathedral of S. Siro (Pl. D, E, 4), rebuilt about 1580, with façade of 1830, containing statues by Taddeo and frescoes by Giov. Batt. Carlone.] - The narrow VIA OREFICI (Pl. D. E, 5), with numerous goldsmiths, shops (a door on the right is adorned with an Adoration of the Magi in relief, 15th cent.), and then the Via Luccoli, lead to the Piazza delle Fontane Morose (p. 73).

A little to the E. of the Via Orefici is the church of S. Maria delle Vigne (Pl. E, 5), containing a wooden crucifix with painted statues of the Virgin and St. John by Maragliano, three Gothic figures above the sideportal on the right, and a tower of the 13th century. On the left is a ruined cloister of the 11th century. In the piazza is the Palazzo de Amicis, of the 16th century.

To the S. of the Exchange the Via S. Pietro della Porta, passing the curious church of S. Pietro de' Banchi (1583), leads to the Piazza S. Lorenzo, in which are the Banca Nazionale (Pl. D, 5), and the cathedral of —

*S. Lorenzo (Pl. E, 6), erected in 1100 on the site of an older church, and afterwards so much altered that it now presents three distinct styles, Romanesque, French Gothic, and Renaissance. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in the 13th cent. in imitation of the French churches; the two lower of the recumbent lions which adorn it on the right and left of the steps are modern. Only one of the towers is completed. The sculptures of the principal portal date from the end of the 13th century. The Romanesque entrances to the aisles are richly decorated with sculptures of the 12th cent. with antique ornamentation on the entablature and capitals. A small oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The Interior, constructed in 1307, is borne by the columns of the earlier church. Beyond the massive substructure of the towers, which forms a kind of atrium, lies the nave with its aisles, covered with cylindrical vaulting and a dome (which last was constructed by Alessi in 1567), and borne by sixteen Corinthian columns of coloured marble and four piers, above which is another series of columns alternating with piers. On the right, over the second side-portal, is the monument of Cardinal Luca Fieschi

(d. 1336) by Giov. di Balduccio of Pisa. In the chapel to the right of the choir, a *Crucifixion with saints and angels (covered), the masterpiece of Fed. Baroccio, the statues by P. Francavilla. In the choir, handsome stalls with inlaid-work. In the chapel to the left of the choir six pictures and a statue of Fides by L. Cambiaso. In the left aisle, seven statues by Gugl. della Porta. — The second chapel to the left of the entrance, that of *S. GIOVANNI BATTISTA, erected in 1451-96, contains in a stone area of the 13th cent. (below the altar) relics of John the Baptist, brought from Palestine during the Crusades. The six statues at the sides and the reliefs above them are by Matteo Civitali (p. 375); the Madonna and John the Baptist by Andrea Sansovino (1503); the canopy and the other sculptures by Giacomo and Guglielmo della Porta (1532). The external decoration of the chapel is in the Gothic style, with admirable reliefs above (ladies not admitted; best light in the afternoon). — In the sacristy is the CATHEDRAL TREASURY (adm., p. 66). Among the relics here are a silver shrine for the Procession of Corpus Domini, executed in 1553-1611 by Franc. Rocchi of Milan and other artists; and (to the left) a cross from Ephesus, captured at Phocæa in 1308. To the right is the Sacro Catino, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, and in which Joseph of Arimathea is said to have caught some drops of the blood of the Crucified (a fine glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The setting dates from 1827. Beneath is a silver altar-front by the German goldsmith Melchior Suss (1599); opposite is a silver shrine for the procession on Ash Wednesday, by Teranjo di Daniele (1437); a casket for the relics of John the Baptist, probably a Florentine work of the end of the 16th century. On the third wall are two choir vestments (15th and 16th cent.) and costly vessels; beneath is a modern altar front, with a copy of Leonardo da Vinci's Last Supper (1892).

On the left of the cathedral are Romanesque cloisters of the 12th century. — Farther on, in the Piazza Nuova, is S. Ambrogio (Pl. E, 6), a church of the Jesuits, of the close of the 16th cent., profusely decorated.

3rd Altar on right: Assumption by Guido Reni (covered). High-altarpiece, Presentation in the Temple, by Rubens. The four black monolith columns are from Porto Venere (p. 109). First chapel on left, Martyrdom of St. Andrew, by Semino the Elder. Third Altar on left: *Rubens, St. Ignatius driving out an evil spirit (ca. 1620; covered).

The house Vico dei Notari No. 1, to the right of the church, has a fine Renaissance portal. In the Piazza Nuova is also situated the Palazzo Ducale (Pl. E, 6), the grand old residence of the doges, originally a building of the 13th cent., to which the tower on the left belonged, but completely remodelled by Rocco Pennone in the 16th cent. (fine staircase), and modernised after a fire in 1777. Façade by Simone Cantoni. It now contains the telegraph office, law-courts, and police and government offices.

This is the best starting-point for a visit to the church of S. Maria in Carignano, situated on one of the highest points at the S.E. end of the city (omnibus, see p. 65). Opposite the Palazzo Ducale we follow the Salita Pollajuoli to the Piazza Ferretto and the ancient church of S. Donato. (Portal adorned with entablature and columns in the antique style like the Cathedral. Campanile also Romanesque. In the interior a few ancient columns; also, to the left, an Adoration of the Magi, a fine altar-piece by the Lower Rhenish

Master of the Death of the Virgin.) We then ascend the Stradone Agostino (passing S. Agostino, with ruined façade of the 13th cent.), and cross the Piazza Sarzano to the left to the Ponte Carignano, which spans a street 100 ft. below.

*S. Maria in Carignano (Pl. E, 8; 174 ft. above the sea), begun by Galeazzo Alessi in 1552, but not completed till 1603, is a smaller edition of the plan adopted by Michael Angelo and Bramante for St. Peter's at Rome. Here, however, a square ground-plan takes the place of the Greek cross of St. Peter's, and small lanterns represent the minor domes. Principal portal, 18th century.

INTERIOR. Second altar to the right, Maratia, SS. Blasius and Sebastian; 4th altar, Franc. Vanni, Communion of Mary Magdalen; 1st altar to the left, Guercino, St. Francis; 3rd altar, Cambiaso, Entombment. Baroque statues below the dome by Puget (SS. Sebastian and Alessandro Sauli),

Parodi (St. John), and David (St. Bartholomew).

The "View from the highest gallery of the dome (370 ft. above the sea; 119 steps to the first gallery, thence to the top 130; easy and well-lighted staircase) embraces the city, harbour, and fortifications, the well-peopled coast (W. the Riviera di Ponente, E. the Riviera di Levante), and on the S. the vast, ever-varying expanse of the Mediterranean. (Sacristan 25 c.; his attendance for the ascent unnecessary; best light in the morning.)

The Via Rivoli, on the S. side of the church, leads to the Via di Circonvallazione a Mare (see p. 79). — We follow the Via Nino Bixio to the S.E. to the Piazza Bixio (Pl. F, 8), among the gardens of which rises a large bronze statue of General Nino Bixio, by Pazzi (1890). The broad Via Corsica, which leads past this square, also debouches at its S.W. end on the Via di Circonvallazione a Mare. In the opposite direction we proceed via the Piazza Galeazzo Alessi to the ramparts of the former inner fortifications: the Mura di S. Chiara (Pl. F, G, 7, 8), commanding fine views, and its N. continuation the Mura di S. Stefano, which end at Acquasola (p. 78).

On a terrace beneath the walls, to the left, near the Porta d'Archi, is S. Stefano (Pl. F, G, 6), a Gothic church (14th cent.), with a Romanesque tower dating from a previous building. Interior modernised. The cantoria (choir-gallery) on the entrance-wall dates from 1499. Above the high-alter the *Stoning of Stephen by Giulio Romano, one of his best works (1523; covered).

In the neighbouring Via Bosco is the church of S. Caterina (Pl. G, 6), with a fine portal (1521); adjoining it is the Ospedale di Pammatone, in front of which is a fountain with a bronze statue of the boy Balilla (p. 68)

by Giani.

From the Porta d'Archi (see above) the Viu Venti Settembre (formerly Via Giulia; Pl. F, G, H, 6, 7) runs to the S.E. to the Bisagno Bridge, at the end of the Via di Circonvallazione a Mare (p. 79), and thence goes on to S. Francesco d'Albaro and Nervi (p. 105); in the opposite direction it leads to the Piazza Deferrari (see below).

From the Piazza Nuova the Via Sellai leads to the left to the Piazza Deferrari (Pl. E, 5, 6; with palace of that name, 18th cent., on the left), formerly Piazza S. Domenico (80 ft. above the sea). In

15. Route.

1893 a large Equestrian Statue of Garibaldi, by Aug. Rivalta, was unveiled here. This piazza is the starting-point of most of the om-

nibuses (p. 65).

The Salita di S. Matteo, the second side-street to the left, leads hence to the small Gothic church of S. Matteo (Pl. E, 5; 1278), containing many memorials of the Doria family, the façade being covered with inscriptions in their honour. The interior was altered in 1530 by the Florentine Giov. Angelico Montorsoli, who was invited to Genoa by Andrea Doria, and who, with his assistants, executed the whole of the sculptures which adorn the church. The balustrade of the organ-loft is particularly fine. Above the high-altar is Doria's sword, and his tomb is in the chapel below. To the left of the church are handsome cloisters with double columns in the Transition style, 1308-10, with 17 ancient inscriptions relating to the Dorias, and remains of a statue of Andrea Doria, which was mutilated during the Revolution in 1797. An ancient sarco-phagus-relief, with an inscription in honour of Lamba Doria, who defeated the Venetians at Curzola in 1297, is built into the right side of the façade. — The little piazza in front of the church is surrounded with Palaces of the Doria Family; one nearly opposite, the lower half of which is covered with black and yellow marble, bears the inscription, 'Senat. Cons. Andreae de Oria, patriae liberatori munus publicum' (1528). — No. 13, to the left of S. Matteo, is the Palazzo Centurione, with a colonnaded court of the early Renaissance.

In the Piazza Deferrari, on the right, is the Teatro Carlo Felice (Pl. E, F, 5; see p. 65). Adjacent is the Accademia delle Belle Arti (Pl. E, F, 6), on the first floor of which is the Biblioteca Civica (about 40,000 vols.; always accessible); on the second floor a collection of casts and a few paintings. — The Via Venti Settembre

leads from the Academy to the Porta d'Archi (p. 72).

To the right the Via Roma, to the left the Via Carlo Felice, lead N.E. from the Piazza Deferrari. The Via Roma (Pl. F, 5), cutting off a corner of the interesting old Palazzo Spinola, now the Prefettura (adjoining which, on the right, is the Galleria Mazzini), soon reaches the Piazza Corvetto, where a large bronze equestrian Statue of Victor Emmanuel II. was erected in 1886, from Barzaghi's designs. On an eminence adjoining the piazza on the right is the little park of Acquasola (Pl. G, 5, 6; 135 ft.), laid out on part of the old ramparts of the town in 1837 (band, see p. 65). To the left, behind the marble Statue of Mazzini, by Costa (with allegorical figures of Thought and Action on the pedestal), lies the—

*Villetta di Negro (Pl. F, 4), the property of the city, and open to the public, with a fine and well-kept garden, fountains, a small museum of Natural History (open on Sundays), and an incipient Zoological Garden. Winding promenades ascend from the entrance, near which is a marble bust of Aurelio Saffi (1891), to a bastion about 160 ft. above Acquasola, which affords a noble survey

of city, harbour, and environs.

The Via Roma is continued by the Via Assarotti, leading to the high-lying Piazza Manin (p. 79). Electric tramway, see p. 65.

On the left side of VIA CARLO FELICE (Pl. F, 5), No. 12, is the *Palazzo Pallavicini*, now belonging to the Durazzo family (p. 76). We next come to the PIAZZA DELLE FONTANE MOROSE (Pl. F, 4, 5).

No. 17 in this piazza is the Pal. della Casa, originally Spinola, (15th cent., but restored in the 17th), adorned with five statues in niches; No. 27 is the Pal. Lod. Stef. Pallavicini, sumptuously fitted

up in modern taste.

At the Piazza Fontane Morose begins a broad line of 16th cent. streets, extending to the Piazza Acquaverde (p. 68), under the names of Via Garibaldi (formerly Nuova), Via Cairoli (formerly Nuovissima), and Via Balbi. In these streets, which form one of the chief arteries of traffic, are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa. On each side of these streets a labyrinth of lanes, occupied by the lower classes, descend to the harbour, and ascend the hill, also presenting points of interest.

The first of these main streets, *VIA GARIBALDI (Pl. E, 4), is flanked with a succession of palaces. On the right, No. 1, Palazzo Ces. Cambiaso, by Gal. Alessi. On the left, No. 2, Pal. Gambaro, formerly Cambiaso. Right, No. 3, Pal. Parodi, erected in 1567-81 by Gal. Alessi for Franco Lercaro, containing frescoes by Luca Cambiaso and others. Left, No. 4, Pal. Cataldi, formerly Carega, erected about 1560 by Giov. Batt. Castello. Right, No. 5, *Pal. Spinola, by Gal. Alessi, containing pictures of the Genoese school, a portrait of Cambiaso by himself, a Madonna by Luini, an equestrian portrait and a Madonna by Van Dyck. Left, No. 6, Pal. Giorgio Doria (not always open), by Alessi, adorned with frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady; P. Veronese, Susanna).

Left, No. 10, Pal. Adorno (accessible by introduction only), also by Gal. Alessi, contains several good pictures: Rubens, Hercules and Dejanira; three small pictures attributed to Mantegna, though more in the style of S. Botticelli (Triumph of Amor, of Jugurtha, of Judith; comp. p. 31, No. 369); Cambiaso, Madonna and saints; Clouet, Portraits of four children; Piola, Frieze with children; Perino del Vaga, Nativity of Mary.

Left, No. 12, Pal. Serra, by Alessi; interior rebuilt by De Wailly (d. 1798) and Tagliafico, with a magnificent hall.

Right, No. 9, Palazzo Municipale (Pl. E, 4), formerly Doria Tursi, by Rocco Lurago (16th cent.), has a handsome staircase and

court, skilfully adapted to its sloping site.

The VESTIBULE is adorned with five frescoes from the life of the Doge Grimaldi, the Court with a marble statue of Mazzini, and the Staircase with a statue of Cataneo Pinelli. — In the large Council Chamber on the upper floor are mosaic portraits of Columbus and Marco Polo. In the adjacent room a Madonna between two saints, by Gerard David of Bruges the adjacent room a Madonna between two saints, by Gerard David of Bruges (not Van Eyck); Crucifixion with SS. Mary and John, probably by the same master (not Durer); other pictures inferior. Facsimiles of letters of Columbus (the originals are in the pedestal of his bust in the Sala della Giunta); large bronze tablet of B.C. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a neighbouring castle. A cabinet to the left contains Paganini's violin. In the loggia to the left is a Bacchic sarcophagus-relief from the tomb of Franc. Spinola. Left, No. 18, *Palazzo Rosso (Pl. E, 4), by Alessi, so named from its red colour, formerly the property of the Brignole-Sale family, was presented to the city of Genoa in 1874, along with its valuable contents, library, and Picture Gallery (adm., see p. 66), by the Marchesa Maria Brignole-Sale, Duchess of Galliera (d. 1889), and her son Filippo.

Ascending the staircase to the third story, we pass through an Antisala into the CAMERA DELLE ARTI LIBERALI, named like the following rooms, after the ceiling paintings (by Carlone, Parodi, Deferrari, and others), and containing three portraits of Doges of the Brignole family (17-18th cent.). The ceiling paintings are sometimes continued by the relief-work of the cornices. - Small Room (Alcova): Rigard, Lady and gentleman of the Brignole family. - III. STANZA DELLA GIOVENTO. Over the door: Carletto Califri, Martyrdom of St. Justina. Adjacent, to the right: Guercino, Cleopatra; B. Strozzi, 'il Cappuccino', Charity (after Cambiaso); L. Cambiaso, Holy Family (injured); B. Strozzi, Cook with poultry; A. del Sarto, Holy Family (copy). — IV. Sala Grande, with ceiling decorated with the armorial bearings of the family. Exit-wall: Guidobono di Savona, Lot and his daughters; Valerio Castello, Rape of the Sabines. Entrance-wall: Guidobono, Lot in captivity; D. Piola, Sun-chariot of Apollo; Guidobono, Abraham dismissing Hagar. — V. Stanza Della Primayera: Style of Paris Bordone, Venetian woman; A. Dürer, Portrait (1506; ruin-Style of Paris Bordone, Venetian woman; A. Dürer, Portrait (1506; ruined); Moretto (?), Scholar with book; *Van Dyck, Marchese Antonio Giulio Brignole-Sale on horseback; Titian (school-piece), Philip II. of Spain. Exit-wall: Van Dyck, Prince of Orange, Portrait of a father and son. On the entrance-wall: B. Strozzi, Flute-player; Van Dyck, Marchese Paola Brignole-Sale; Van Dyck, Bearing of the Cross; *Jac. Bassano, Portrait of father and son; *Paris Bordone, Portrait. — VI. Stanza d'Estate: Guercino, Suicide of Cato; Luca Giordano, Clorinda liberating Olintho and Sophronia (from Tasso); L. Carracci, Annunciation; Guercino, Christ driving out the money-changers; B. Strozzi, St. Paul; Lanfranco, Bearing of the Cross; Caravaggio, Raising of Lazarus; Guido Reni, St. Sebastian (early copy). — VII. Stanza d'Autunno: Bonifazio II., Adoration of the Magi, Bassano, Adoration of the Child; adjoining, Guido Reni, Half-figures of Christ and the Madonna; *Guercino, Madonna enthroned, with saints; Venetian School (attributed to Bellim), Portrait of Franc. Philetus; G. Reni, St. Mark. — VIII. Stanza dell' Inverno: Rubens (?), Portrait of an old man; School of Leonardo da Vinci, John the Baptist (original in the Louvre); man; School of Leonardo da Vinci, John the Baptist (original in the Louvre); Paris Bordone, Holy Family with SS. Jerome and Catharine (one of the master's chief works but much injured); Carlo Maratta, Repose during the flight to Egypt; "Style of P. Veronese, Judith and Holofernes; Murillo (?), Holy Family; P. Bordone (?), Half-length of an old man; Varotari (Padovanino), Magdalen. — IX. STANZA DELLA VITA DELL' UOMO: Van Dyck, Portrait; P. Veronese (?), Venetian lady; Teniers, Peasants carousing, two pictures; Van Dyck, Marchesa Geronima Brignole-Sale with her daughter (retouched throughout).

No. 13, opposite Pal. Rosso, and named 'white' by way of contrast, is the Palazzo Bianco (Pl. E, 4), erected in 1565-69, also for a long period the property of the Brignole-Sale family, but bequeathed in 1889 with numerous works of art to the city by the Duchess of Galliera (see above), and since 1893 converted into a museum known as the *Galleria Brignole Sale-Deferrari (adm., see p. 66).

The Museum includes a collection of majolica and porcelain presented by Mr. Yeats-Brown, the former British consul; art-collections bequeathed by Prince Odone and others; the greater number of the art treasures formerly preserved in the Accademia (p. 73); and a number of statues (Canona, Mary Magdalen) and good paintings formerly in the possession of the

Duchess of Galliera. These paintings include: *Gerard David (not Memling), Madonna; *Palma Vecchio, Madonna, with John the Baptist and Mary Magdalen; Sassoferrato, Madonna; Guido Remi, Four sibyls; Murillo (?), Flight into Egypt; Zurburan (?), SS. Ursula and Euphemia; *Rubens, Barchanal; Van Dyck, The tribute-money; J. van Ruysdael, Landscape; A. van der Neer, Landscape by moonlight; D. Teniers the Younger, Chess-players.

Crossing the small piazza in front of these palaces, we enter the Via Cairoli (Pl. E, D, 4). At the end of this street, No. 13, on the left, is the *Palazzo Balbi (by Greg. Petondi, 18th cent.), through which a fine view is obtained of the lower-lying Via Lomellina. — On the height, obliquely opposite, is the Pal. Centurioni, with marble portal, containing several pictures. We then cross the Piazza Zecca to the —

PIAZZA DELL' ANNUNZIATA (Pl. D, 3), with the former Capuchin church of *SS. Annunziata, erected by Giac. della Porta in 1587. The portal is borne by marble columns; brick façade otherwise unfinished. It is a well-proportioned basilica with a dome; the vaulting rests on twelve fluted and inlaid columns of marble. This is the most sumptuous church in Genoa.

In the nave are frescoes by the Carloni. In the left transept the altar-piece is a wooden group of the Communion of St. Pasquale, by Maragliano (1723). The sacristy contains a Descent from the Cross, by Maragliano (1726); the colouring modern.

Carriage-roads and footpaths ascend from the Piazza Annunziata to the (5 min.) Albergo dei Poveri on the Via di Circonvallazione a Monte (p. 79).

In the handsome VIA BALBI (Pl. D, C, 3, 2), on the right, No. 1, is the *Palazzo Marcello Durazzo, formerly della Scala, built by Gal. Alessi, with a handsome façade, fine vestibule, and a superb staircase (left) added by Andrea Tagliafico at the end of the 18th century. On the first floor is the *Galleria Durazzo-Pallavicini (adm., p. 66; usually Rooms I-VII only are shown; 1/2-1 fr.).

The Antisala contains busts of the Durazzo-Pallavicini family. — II. Room. Left: Guercino, Mucius Scavola before Porsenna; Van Dyck, Portrait of a man; *Rubens, Silenus with Bacchantes (ca. 1608); Lucas van Leyden (or rather School of Memling), Descent from the Cross; An. Carracci, Magdalen; *Van Dyck (?), James I. of Great Britain with his family; Dürer (more probably of Italian origin), Madonna, the Child, and John the Baptist. — III. Room. Procaccini, The Woman taken in adultery; Strozzi, Portrait of a bishop; Guercino, The tribute-money; Titian, Magdalen (school-piece); Zanchi, Jephtha's daughter. — IV. Room. L. Carracci, Scourging of Christ; School of Andrea del Sarto, Madonna and Child, a round picture; Guido Reni, Carità Romana; *Paolo Veronese, Marriage of St. Catharine; Guido Reni, Cleopatra; Tintoretto, Portrait of Marchese Agostino Durazzo. Admirable porcelain vases in the centre of the room. — V. Principal Room. Paintings relating to the myth of Achilles by unimportant Genoese masters. Beautiful Chinese porcelain. — VI. Room. Domenichino, Risen Christ appearing to his mother; *Van Dyck, Boy in white satin; above it, Van Dyck, Young Tobias; Domenichino, Venus mourning the death of Adonis; Van Dyck, Three children with a dog; *Rubens, Philip IV. of Spain, full length; Ribera, Heraclitus (weeping philosopher); Ribera, Democritus (laughing philosopher); Van Dyck, Lady with two children; Titian (?), Ceres with Bacchus, nymph. and Cupid. —

VII. ROOM. Unimportant. — VIII. ROOM. Fr. Pourbus, Garden of Flora; Flemish School of 15th cent., Madonna and Child with St. Francis and the donors; J. Brueghel, Landscape with peasants; *Dutch Master of 15th cent., Pietà. — IX. Room. German School (attributed to Lombard Sch.), Crucifixion, with saints; Rubens, Ambrogio Spinola. — The Library contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the *Palazzo Balbi-Senarega (Pl. D, 3), begun early in the 17th cent. by Bart. Bianco, and enlarged by Pier Ant. Corradi. It still belongs to the family who built it, and after whom the street is named. The superb court, with its Doric colonnades, affords a glimpse of the orangery. The Picture Gallery on the first floor deserves a visit (admission, p. 66; 1/2-1 fr.).

I. Room, adorned like the others with ceiling-paintings by Genoese

artists. Van Dyck, Francesco Maria Balbi on horseback; Bern. Strozzi, Joseph interpreting the dream. — II. Room, to the left: Titian, Portrait; Rubens, Portrait; Van Dyck, Holy Family; Garofalo, Holy Family; Filippino Lippi (more probably Bolticelli), Communion of St. Jerome; Dutch School, Crucifixion; Ag. Carracci, Mary Magdalen; Perino del Vaga, Holy Family, four Figures of Children (on different walls). — We return to R. I and proceed straight on to the III. Room: *Rubens, Infant Christ and John the Baptist; Guido Reni, Lucretia, Cleopatra. *Titian, Madonna with SS. Catharine, Dominic, and donors: 'charming picture (about 1520), thrown out of focus by abrasion, washing, and repainting; but still pleasing on account of the grace of the attitudes and the beauty of the landscape' (Crowe & Cavalcaselle). Gaud. Ferrari, Holy Family; Michael Angelo (?), Gethsemane; Van Dyck, Madonna with the pomegranate (della Melagrana); A. Carracci, St. Catharine.—IV. Room. Three "Portraits of the Balbi family by Van Dyck in the aquatrian piece the head of Philip IV. is acid to have by Van Dyck (in the equestrian piece the head of Philip IV. is said to have been substituted by Velazquez for that of the Balbi, who had been ban-ished). — V. Room. Caravaggio, Conversion of St. Paul, trivial in conception, but masterly in execution; portraits by Tintoretto (?), Bronzino, and Allori; then, Lower Rhenish Master of the Death of the Virgin, Holy Family and Adoration of the Magi; Guido Reni, St. Jerome. - VI. Room. Small pictures by Andrea Schiavone; Jac. Bassano, Market.

On the right side of the street, No. 5, is the *Palazzo dell' Università (Pl. D, 3), begun as a Jesuit college by Bart. Bianco in 1623, and erected into a university in 1812. The *Court and staircase are probably the finest at Genoa. The second floor contains a library, a natural history museum, and an aula with six allegorical bronze statues and reliefs by Giovanni da Bologna. A staircase leads hence to the high-lying Botanical Garden of the University (ring at the iron gate).

On the left, No. 6, Pal. Durazzo, with colonnaded court. Right,

S. Carlo, with sculptures by Algardi (1650).

Left, No. 10, Palazzo Reale (Pl. C, 3), erected in the 17th cent. by the Lombard architects Franc. Cantone and Giov. Ang. Falcone for the Durazzo family, and extended at the beginning of the 18th by Carlo Fontana of Rome. It was purchased by the royal family in 1815, and restored in 1842. Fine view from the terrace. The palace contains handsome staircases and balconies, and is sumptuously furnished (shown daily, when the royal family is absent). The pictures and antiquities are of no great value.

Ante-Chamber: Battle-pieces by Burrasca. Room on the right: Van · Dyck, Portrait of Marchesa Durazzo; good portrait of the Lombard School, attributed to Leon. da Vinci; Perino del Vaga, Holy Family. To the right, a handsome gallery with roccoo-painting and a few ancient and modern statues: on the right, Apollo and Apollino, on the left, Mercury; at the end, Rape of Proserpine by Schiaffino. On the left, Crucifixion by Van Dyck; Adulteress, Moretto; Sibyl, Guercino. In the throne-room two large pictures by Luca Giordano. — *View of town and harbour from the terrace.

In the vicinity is the *Piazza Acquaverde*, near the station, with the monument of Columbus (see p. 68).

The Piazza Del Principe (Pl. B, 2), to the W. of the station, commands a good view of part of the old fortifications. No. 4 in the piazza is the long Palaszo Doria (Pl. A, 2), presented in 1522 to Andrea Doria, 'padre della patria' (d. 1560, at the age of 92). It was remodelled in 1529 from designs by Giov. Ang. Montorsoli, and adorned with frescoes by Perino del Vaga, a pupil of Raphael.

The long Latin inscription on the side next the street records that Andrea d'Oria, admiral of the Papal, Imperial, French, and native fleets, in order to close his eventful career in honourable repose, caused the palace to be rebuilt for himself and his successors. His praises were thus sung by Ariosto: 'questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati'. — The entrance is by the last door to the right, in the court. — The finest of the Freecos by Perino del Vaga (restored in 1845), which often recall the paintings of Raphael, are the scenes from Roman history on the ceiling, vaulting, and lunettes of the great entrance-hall (with reliefs by Montorsoli); a corridor on the first floor, with portraits of the Doria family, charmingly decorated with stucco and painted ornaments in the style of Raphael's loggie in the Vatican; a saloon with a large ceiling-painting, Jupiter overthrowing the Titans (superb chimney-piece); and a side-room with a fresco of the Carità Romana. — The remaining rooms are let and are quite inaccessible. The elder branch of the Doria family, to which the palace belongs, has allied itself with the Pamphili family, and generally resides at Rome.

The court contains a large arcaded Loggia and gardens. The gardens on the hill opposite, with a statue of Hercules ('Il Gigante') in a niche, also belong to the estate.

The Via S. Benedetto, beside the palace, and the Via Milano (formerly S. Teodoro), farther on, lead past the Sailors' Rest (p. 66) and the large new quays (comp. p. 67) to the Piazza Dinegro (omnibus, p. 65). No. 41 in this piazza is the Palazzo dello Scoglietto, the property of Sign. Vitale Rosazza, the charming gardens of which command a fine view (gardener 1 fr.). Thence the Strada della Lanterna leads to the lighthouse and the suburb of S. Pier d'Arena (p. 80).

On the rocky headland separating Genoa from S. Pier d'Arena rises the large Lighthouse (Lanterna; 380 ft.), with its dazzling reflectors showing a light visible for 20 miles. Visitors may go by the S. Pier d'Arena tramway (p. 65) to the tunnel. The tower (353 marble steps) may be ascended and the apparatus inspected (fee 1 fr.); but the platform at its foot commands as good a view. Best light in the evening.

The View embraces the town and extensive harbour of Genoa, with the amphitheatre of mountains behind; to the E. the Riviera di Levante is visible as far as the picturesque promontory of Portofino; to the W. are seen the coast-villages on the Riviera di Ponente from S. Pier d'Arena to Savona, the headland of Noli, and the Capo delle Nele, while in the distance are the usually snow-capped peaks of the Ligurian Alps.

The *Via di Circonvallazione a Monte, a magnificent route laid out since 1876 on the hills at the back of the town, offers a beautiful walk or drive (p. 66). It begins on the E. at the Piazza Manin (Pl. I, 4; 330 ft. above the sea), skirts the hillside in long windings, under various names (Corso Solferino, Corso Magenta, Corso Paganini, Corso Carbonara), and leads to the Albergo dei Poveri (Pl. D, E, 1; 320 ft.), a poor-house founded in the 17th cent., and last extended in 1835, accommodating 1300 persons. Above the Corso Carbonara is the Trattoria dei Cacciatori (Pl. E, 1), with garden and fine view. — From the Albergo dei Poveri the road descends to the Piazza dell' Annunziata (Pl. D, 3; p. 76).

A cable-tramway is contemplated, to run from the Piazza Zecca (p. 76) to the loftily situated Forte Castellaccio (1253 ft.), crossing the Via di Circonvallazione a Monte not far from the Albergo dei Poveri. The site of the proposed upper terminus of the line (1150 ft.), a little below the fort, commands a beautiful view of Genoa and the sca. Close by, also tinely situated, is the new Hôtel-Pension Rigi. — Cable Railway to the Corso Magenta, see p. 65.

The Via di Circonvallazione a Mare, completed in 1893, is another fine street, also with various names for its different sections (Via Odone, Mura di S. Margherita, Corso Aurelio Saffi). It begins at the Piazza Cavour (Pl. D, 6), passes the docks now in course of construction, then, gradually ascending, skirts the sea beneath the hill crowned by the church of S. Maria in Carignano (p. 72), and finally debouches on the high-road (see below) to S. Francesco d'Albaro and Nervi, near the former Porta Pila (Pl. H, 7), on the right bank of the Bisagno.

The *Campo Santo (Cimitero di Staglieno, open from 10 a.m.; cab there and back 5, with two horses 7 fr.; omnibus, p. 65; comp. Map), laid out in 1867 on the slope of the valley of the Bisagno, 1½ M. from the town, is reached from the Piazza Deferrari (p. 72) by the Via Venti Settembre, Via S. Vincenzo, and Porta Romana (Pl. H, 6, 7). The fine monuments and the general arrangement of the cemetery are interesting, as also the rotunda in the upper row, the internal gallery of which is borne by monolithic columns of black marble. At the upper end of the cemetery, on our right, when our backs are turned to the river, is the tomb of Giuseppe Mazzini (d. 1872). — On one side we observe a conduit and aqueduct belonging to the water-works of the city.

Excursions. To the W. to Pegli (*Villa Pallavicini), by railway, see p. 80, or in 11/4 hr. by carriage (there and back 10, with two horses 15 fr.); tramway every 10 min., comp., p. 65. — To the E. the Nervi Road leads first to S. Francesco d'Albaro (omn., p. 65), near which are the "Villa Cambiaso (1557) and the Villa Paradiso. Then follow Sturia (near which a small monument marks the point of embarkation of 1000 Garibaldians for Marsala in 1860), Quarto, and Quinto, stations of the ordinary trains from the E. Station to Pisa (comp. pp. 64, 104: several sea-bathing resorts on the way). Fine views of Nervi and the Rivieras. Nervi (p. 105) is reached in 21/2 hrs. (omn., p. 65). — To Ruta or to S. Margherita (by rail), and thence to Portofino, see p. 104.

16. From Genoa to Ventimiglia.

94 M. RAILWAY in 41/2-6 hrs. (fares 17 fr. 10, 11 fr. 95, 17 fr. 70 c.; ex-

press 23 fr. 15, 16 fr. 30 c.).

The Riviera (p. 63), the narrow sea-border of Liguria, divided by Genoa into an eastern (Riviera di Levante; p. 104) and a larger western half (Riviera di Ponente), which belongs to France from Ventimiglia westwards, is one of the most picturesque regions of Italy. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At places the road passes precipitous and frowning cliffs, washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen. Many of the towns are charmingly situated in fertile spots or on picturesque hills; others, commanded by ancient strongholds, are perched like nests among the rocks. Little churches and chapels peering from the sombre foliage of cypresses, and gigantic grey pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the scenery, while the vast expanse of the Mediterranean, with its ever-varying hues, forms one of the chief attractions. At one time the sea is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately below the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance. On some parts of the route, especially between Savona and Loano (p. 82), and between San Remo and Nice (p. 95), many travellers will prefer to quit the railway with its tiresome succession of tunnels in order to enjoy a drive on the picturesque road, while none should omit the Route de la Corniche (p. 92) from Mentone to Nice.

During the present century the Riviera has suffered from Earthquakes in 1818, 1831, 1854, and 1887. On the last occasion repeated shocks were felt between Feb. 23rd and the middle of March in the district between Nice and Savona. The increasing intervals between the outbreaks, the last being 33 years (1854-1887), render a speedy recurrence of the dis-

turbances very unlikely.

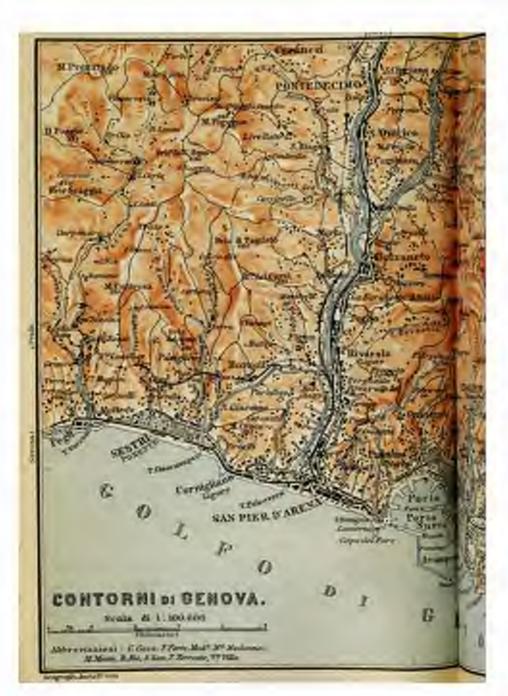
The railway skirts the coast, and runs parallel with the high-road as far as Savona. The numerous promontories are penetrated by tunnels. — $2^1/2$ M. S. Pier d'Arena or Sampierdarena, the W. suburb of Genoa, projecting far into the sea, has 19,500 inhab., and numerous palaces and gardens, including the Pal. Spinola and the Pal. Scassi (formerly Imperiali), the latter with a fine garden, both probably by Gal. Alessi. The church of S. Maria della Cella contains frescoes of the Genoese school. Large sugar-refinery. — Tramway to Genoa, see p. 65.

3 M. Cornigliano-Ligure (Grand Hôtel Villa Rachel), with numerous villas (V. Raggia, finely situated on the coast), adapted for

a prolonged visit in April and May (Engl. Ch. Serv.).

4½ M. Sestri-Ponente (Alb. & Ristor. della Grotta, R. from 2, pens., incl. wine, from 7 fr.), with 11,000 inhab., also has a number of villas (V. Rossi, with fine garden), a church adorned with frescoes, manufactories, and wharves (tramway, see p. 65).

6 M. Pegli. — Hotels. Grand Hotel & Pension De La Mediterrange, in the Palazzo Lomellini, with fine garden, R. 21/2-5, L. 3/4, A. 1, B. 11/2, déj. 31/2, D. 5, sea-hath 1/2, pens. 9-12 fr.: Gr. Hôtel Pegli,





these two on the coast; Hôtel DE LA VILLE, opposite the station, R., L., & A. from 2, B. 11/2, dej. 3, D. 41/2, pens. incl. wine from 7 fr. - *Trattoria Colombo, unpretending. - Physicians, see under Genoa, p. 66; also Dr. Wagner. — English Church (St. John), with services in winter. — Tramway to Genoa, see p. 65.

Pegli, with 3700 inhab., a much visited summer sea-bathing place, is a pleasant transition-station for travellers on their way to or from the warmer wintering-places on the Riviera and is even visited as a winter-station itself. Numerous beautiful walks in the wooded valleys and on the hill-slopes lend a peculiar charm to Pegli, as compared with places on the Riviera, better protected by the mountains but more hemmed in. The new and still unfinished Passeggiata dei Villini, in the grounds of the former Villa Elena, may be specially mentioned. Among the villas are the VillaRostan, with grounds in the English style, Villa Pignone, Villa Doria (permessi in the Pal. Doria in Genoa), and the *Villa Pallavicini, a favourite object for an excursion from Genoa (comp. p. 79; adm. daily, except Frid., 10-3; fee 1 fr., for a party 2 fr.). Visitors should insist upon proceeding to the highest point for the sake of the view.

The villa is on our left as we leave the station. The visit takes 2 hours. The grounds extending along the slopes of the coast display a profusion of luxuriant vegetation and afford delightful prospects of Genoa, the sea, coast, and mountains. On the highest point stands a castle in the mediæval style with a tower ("View). Around it are indications of a simulated siege: mausoleum of the fallen commandant, ruin-strewn burial-place of his heroes. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea. There are also summer-houses in the Pompeian, Turkish, and Chinese styles, an obelisk, fountains, etc. The gardens contain fine examples of the coffee, vanilla, cinnamon, pepper, and camphor plants, sugar-canes, palms, cedars, magnolias, and azaleas.

71/2 M. Prà, a ship-building place; 81/2 M. Voltri (Alb. Svizzero), a town with 6400 inhab., at the mouth of the Ceruso, near which is the Villa Brignole-Sale.

Numerous tunnels and bridges. 13 M. Arenzano, a retired and sheltered spot, with the fine park of Marchesa Pallavicini; beautiful retrospect towards Genoa. — 15¹/₂ M. Cogoleto, erroneously described as the birthplace of Columbus (p. 68), to whom a monument was erected here in 1888; the supposed birth-house bears several inscriptions.

20 M. Varazze, with 3600 inhab., is a busy ship-building place. The coast on both sides of it is rocky. Numerous cuttings and tunnels. — 22 M. Celle; 241/2 M. Albissola, at the mouth of the Sansobbia, where pottery is largely manufactured.

27 M. Savona (Rail. Restaurant; Alb. Svizzero, R. 21/2, L. 1 fr.; Roma, both well spoken of; Italia), a town with 19,100 inhab., is charmingly situated amidst lemon and orange gardens. Busy harbour, commanded by a fort. The Cathedral (of 1604) contains several good pictures. The handsome theatre, erected in 1853, is dedicated to the poet Chiabrera (1552-1637), a native of the place. The oratory of S. Maria di Castello has a large altar-piece by Foppa and Bréa

(1489). There is a small picture-gallery in the Ospedale Civico (adm. Sun. and Thurs., 10-4). The church of Madonna degli Angeli affords a fine view of the town. Savona was the birthplace of the great popes Sixtus IV., to whom a marble statue by Gius. Dini was erected here in 1888, and Julius II. (della Rovere). A Church Seamen's Institute for British sailors was opened here in 1891 (Rev. J. T. Christie of Genoa; serv. on Sun. and Tues., concert on Wed.). Santuario, see p. 56. From Savona to Turin, see pp. 56-55; to Alessandria, see p. 54.

301/2 M. Vado. On this side of (32 M.) Bergeggi we obtain a *Retrospect of the Riviera as far as Genoa. Then a tunnel and galleries, through the arches of which are seen the sea and the islet of Bergeggi. The construction of the line was difficult here; the tunnels become longer. 34 M. Spotorno; 36 M. Noli, a little town embosomed in olive-groves, with the ruins of a castle.

42 M. Finalmarina (Albergo Garibaldi, poor) is the seaport and principal part of Finale, which consists of three different villages; it contains a cathedral by Bernini, with double columns of white marble, a dome, and rich gilding. To the left lies Finalborgo, the oldest part, with a castle; and towards the E. is Finalpia. In the neighbourhood are interesting caverns, with prehistoric remains. Finalmarina and several of the following places suffered severely from the earthquake of February, 1887, the ruins caused by which are still traceable.

43 M. Borgio Verezzi (Grand Hôtel Beaurivage, R. 2-3, L. 1/2, A. $\frac{1}{2}$, B. $\frac{11}{2}$, déj. 3, D. 4, pens. 6-9 fr.), rising in favour as a winter-resort. — 45 M. Pietraligure; 47¹/₂ M. Loano, with a ruined castle. To the right of the line are two suppressed monasteries, of which Monte Carmelo, the higher, erected by the Dorias in 1609. commands a fine view. The large twelve-sided church of the village was also erected by the Dorias. -48 M. Borghetto S. Spirito. Beyond (491/2 M.) Ceriale, with its market-gardens, the mountains recede.

521/2 M. Albenga (Albergo Reale, Vittoria, both Italian), the Albium Ingaunum of the Romans, an ancient town (3100 inhab.) and episcopal see, 1 M. to the W. of the station. Between the station and the town are extensive remains of a Roman bridge (Ponte Lungo). Several châteaux of the old noblesse with lofty towers, and the cathedral with towers and elegant façade, are all of brick. - To the left lies the rocky island of Gallinaria, crowned with a tower.

The train quits the coast and traverses olive-groves, vineyards, and orchards. It crosses the Centa and skirts the promontory of S. Croce. Several tunnels.

57 M. Alassio. - Hotels. *Grand Hôtel Alassio, on the shore, R. 21/2, L. 1/2, A. 3/4, B. 11/2, déj. 3, D. 41/2, pens. 7-9 fr.; Hôtel Susse, pens. 7-8 fr.; Hôt. De la Mediterrange, with large orangery, also on the shore, pens. 6-7 fr.; Hôt. Pension des Anglais, pens. 5-6 fr., well spoken of. - English Church.

Alassio, a seaport with 3800 inhab., is frequented in summer as a

bathing-place, and in winter as a health-resort, especially by English visitors. The orange-gardens contain numerous palm-trees.

58 M. Laigueglia; beautiful retrospect of the wild Capo S. Croce. The train penetrates the Capo delle Mele by means of a long tunnel. 601/2 M. Andora Marina. Several tunnels. 631/2 M. Cervo, picturesquely situated on the slope. 64 M. Diano Marina (Gr.-Hôt. Paradis, with sea-baths), in a fertile plain, was the central point of the great earthquake of February, 1887, but has since then been largely rebuilt (2000 inhab.) and is now a winter-resort. To the right, inland, is Diano Castello. - The train enters a more extensive plain, in which Oneglia and Porto Maurizio are situated.

681/2 M. Oneglia (Rail. Restaurant; Victoria, well spoken of; Alb. del Vapore), with 7300 inhab. and a shallow harbour, carries on a busy trade in olive-oil. The prison near the station resembles

a church.

From Oneglia to Ormea, via the Col di Nava, see p. 56.

The train crosses the broad and stony bed of the Impero, which the road crosses to the left by a suspension-bridge. - 70 M. Porto Maurizio (Hôtel de France), with 6600 inhab. and a good harbour, is most picturesquely situated on a promontory amidst dense olivegroves. Olive-oil is the staple commodity, the finest kinds being produced here and at Oneglia.

73 M. S. Lorenzo. The low, massive towers which rise at intervals along the coast to the right of the line, some of them converted into dwelling-houses, were erected for defence against the Saracens in the 9th and 10th centuries. - 771/2 M. S. Stefano-Rivaligure. To the right on the hill is the fortified S. Stefano. beyond which we enter the broad Val Taggia. The train crosses the Taggia, beyond which is (791/2 M.) the station of that name (the village lies 3 M. up the valley). Beyond a short tunnel a valley on the right affords a charming view of Bussana, romantically perched on a rock. The ruins of this village, which was completely shattered by the earthquake of 1887, are worth visiting (key of the ruined church at Bussana Nuova, 11/2 M. lower down). The village opposite is Poggio, which first becomes visible. Then a tunnel under the Capo Verde.

841/4 M. San Remo. — Hotels & Pensions. On the W. Side of the 841/4 M. San Remo. — Hotels & Pensions. On the W. Side of the Town, near the Corso Mezzogiorno: *Gr. Hôt. Royal (Pl. e; B, 4), R. 3-8, L. 3/4, A. 1, B. 11/2, déj. 31/2, D. 5, pens. from 9 fr.; *Bellevue (Pl. d; B, 4), good cuisine, R., L., & A. 3-7, B. 11/2, déj. 3, D. 5, pens. 10-15 fr.; Gr. Hôt des Anglais (Pl. b; B, 4), with lift and electric light; *Gr. Hôt. de Londres (Pl. c; A, 4), all frequented by the English; *West End Hotel (Pl. g; B, 4), with lift and pretty garden, R. 21/2-8, L. 1, A. 1, B. 11/2, déj. 31/2, D. 5, pens. 10-18 fr.; Gr. Hôt. des Illes Britanniques (Pl. n; A, 4), close to the sea, B., L., & A. 43/4-81/2, B. 11/2, déj. 31/2, D. 5, pens. 11-15 fr.; Eden Hotel (Pl. 1; A, 4), Corso dell' Imperatrice, frequented by the English. All these are of the first class. *Pension Trape (Pl. h; A, 4), unpretending, pens. 10 fr.; Hôt.-Pens. Paradis (Pl. f; B, 4); Hôt.-Pens. Bristol (Pl. i; B, 4), R., L., & A. 21/2-5, B. 11/4, déj. 21/2, D. 4, pens. 7-10 fr.; Hôt. du Pavillon (Pl. k; A, 4), moderate; Hôt. de La

REINE, plain, adjoining the Giardino Pubblico. - In the Via Berigo, in an elevated situation: Hôt.-Pens. Belvedere (Pl. B, 3); Pens. Bella-VISTA (Pl. m; B, 3), English. — Near the Station and in the Lower Town: Hôt. D'Europe et de la Paix (Pl. a; C, 4), open situation, R., L., & A. 3-6, B. 1½, déj. 3, D. 4, pens. 7½-10½ fr.; Hôtel Métropole & Terminus (Pl. C, 4), pens. from 7 fr.; "Hôtel du Commerce (Pl. q; C, 3), with caférestaurant and small garden, recommended to tourists, R., L., & A. 3, B. 1, déj. incl. wine 3, D. incl. wine 4 fr.; Hôtel National, well spoken of, moderate. — On the E. Side of the Town: "Gr. Hôtel de Nice (Pl. t; E. 2), in a sheltered situation, with lift, R. 2½-5, L. ½, A. ½, B. 1½, déj. 3½, D. 5, pens. 9-14 fr.; Hôtel Méditerranée (Pl. w; F, 2), R. 2-5, L. ½, A. ¾, B. 1½, déj. 3½, D. 5, pens. 9-14 fr.; hôtel Méditerranée (Pl. w; F, 2), R. 2-5, L. ½, D. 5, pens. 9-14 fr.; the last three are of the first class and have large gardens. "Pens. Villa Lindenhof (Pl. F, 2), near the sea, B. 1½, déj. 2½, D. 4, pens. 9-14 fr., well spoken of; Pens. Zahn, Corso Garibaldi 2 (Pl. E, 2); Hôt.-Pens. Suisse (Pl. u; E, 2), unpretending; Hôtel de Rome (Pl. v; F, 2), small, R. 2½-4, L. ¾, A. 3, 4, B. 1½, déj. 2½, D. 4, pens. 8-10 fr., well spoken of; Pens. 8-12, déj. 2½, D. 4, pens. 8-10 fr., well spoken of; Pens. 8-14, déj. 2½, D. 4, pens. 8-10 fr., well spoken of. VISTA (Pl. m; B, 3), English. - Near the Station and in the Lower Town: 8-10 fr., well spoken of.

Apartments. Suites of apartments, which are coming more and more into favour, are to be found in the Via Vittorio Emanuele, Corso dell' Imperatrice, Via Feraldi, Corso Garibaldi, Via Umberto, and Via Roma. Those in the interior of the town are less desirable, owing to the coldness of the streets. VILLAS abound; rent for the winter 1800-12,000 fr., including furniture and other requisites (distinct bargain necessary). A lower rent than that advertised is sometimes taken. Situation important where invalids are concerned; a S. aspect is essential. Lists of apartments and villas at Mr. Congreve's, Via Vitt. Emanuele 16, and at the Agence Benecke,

Via Vitt. Emanuele.

Cafés-Restaurants. **Commerce, see above; *Européen, Via Vitt. Emanuele (Munich beer); *Métropole; Roma, Via Roma; *Cavour, Via Vitt. Emanuele, etc. — Confectioner. *Eckenberg, facing the Giardino Pubblico. Reading Room at the Circolo Internazionale; subscription for the winter

50, per quarter 30, per month 12 fr.

Music in the Giar. Pubblico on Sun., Tues., & Thurs. at 2.30 p.m. — Operas at the TEATRO PRINCIPE AMEDEO (Pl. D, 3) from 1st Jan. to Easter; operettas and comedies at the Politeama Ernesto Rossi, Via Gioberti.

Carriages. Drive in the lower town 1 fr., with two horses 1½ fr. (at night 1½ or 2 fr.); per hour 2 or 3 fr. (at night 3 or 4 fr.); if luggage over 40 lbs., each box ½ fr.; one-horse carr. to Mentone 30 fr. — Donkey per day 5, half-day 3 fr., and gratuity. - Boat per hour for 1 person 1 fr., for several 2 fr. and fee.

Omnibus through the town every 1/2 hr. (10 c.); from the Piazza Colombo to Taggia hourly from 10 to 5 (1/2 fr.), to Badalucco at 6.30 a.m. and 2 p.m. (11/2 fr.), to Ceriana at 2 p.m. (1 fr.), to Ospedaletti at 7 and 10.30 a.m. and 1.30 and 5 p.m. (30 c.), to Bordighera at 7.30 and 10.45 a.m. and 1.30 and 4 p.m. (60 c.), to Camporosso and Dolceacqua at 3 p.m. (11/2 fr.).

Post and Telegraph Office (Pl. D, 3), Via Roma, in the Casa Piccone;

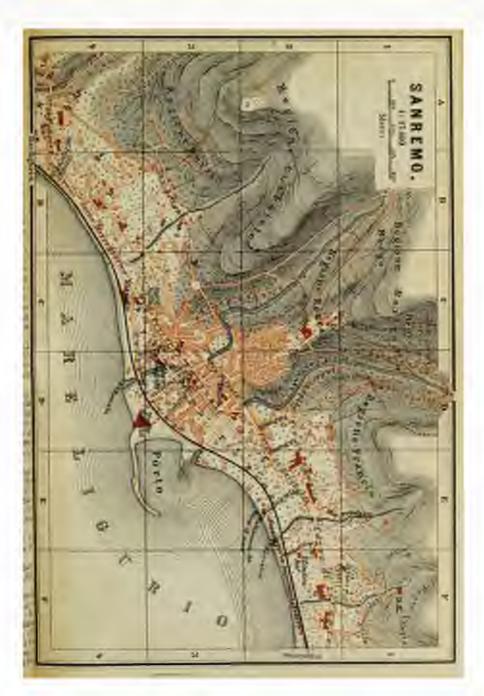
open 8 a.m. to 9 p.m.

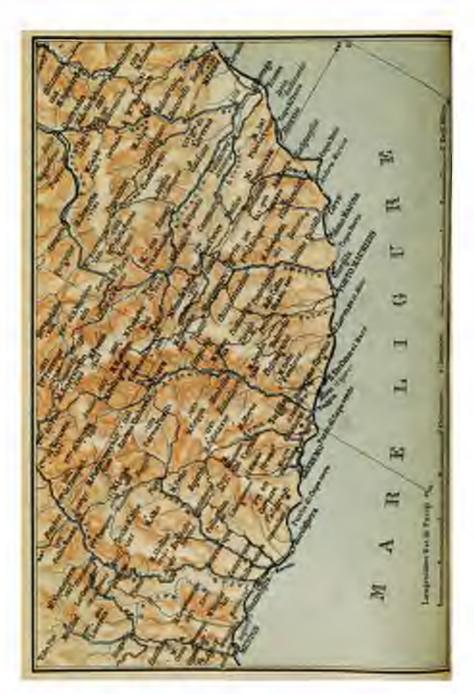
Bankers. Asquasciati, Rubino, and Mombello, Debraud, & Co., all in the Via Vitt. Emanuele; Fratelli Marsaglia, Via Roma; Fornari, Corso Garibaldi.

Shops. Gandolfo, bookseller, with lending library, Via Vitt. Emanuele 21. - Among the specialties of the place are inlaid wood (Anfossi, Di Leva,

Via Vitt. Emanuele) and the perfumes manufactured by Ajcardi.

Physicians. English, Drs. Freeman, Foster, and Kay-Shuttleworth; German, Drs. Goltz, De Ponte, Secchi, Rieth, Wätzoldt, Ostrowitz, and Von Cheltowski; Italian, Drs. Bobone, Martinucci, Ameglio, and Ansaulti. — Dentists: Terry (Amer.), Villa Bracco 6; Martini, Via della Posta. — Chemists. Sq. yre, Via Vittorio Emanuele 17; Pharmacie Internationale (Calvi), at the corner of Via Vitt. Emanuele and Via Feraldi; Wiedemann, Via Vitt. Emanuele 10, undertakes chemical and microscopical analyses; Panizzi (a good botanist), Via Palazzo; Jourdan, cor. of Via Palazzo and Via Prin-





cipe Amedeo. — Sanatorium (Dr. von Cheltowski), beside the West End Hotel, enlarged and refurnished, pens. incl. rooms and medical attendance 10-15 fr. — German Hospital, in the Villa Maddalena, Via Peirogallo (Pl. D K; F, 1). — Baths in the Stabilimento dei Bagni, Passeggiata Imperatore, and in the Via Privata.

British Vice-Consul, Mr. John Congreve, Via Vitt. Emanuele 16. — U.S. Consular Agent, Signor Alberto Ameglio, Villa Bracco.

English Churches. St. John the Baptist's, Via Carli. — All Saints', Corso dell' Imperatrice. — Scottish and American Church (Presbyterian Service),

Corso dell' Imperatrice 4.

Climate. San Remo is sheltered by an unbroken semicircular hill rising from the Capo Nero by the Piano Carparo (3000 ft.) to its culminating points in the Monte Cagoio (3575 ft.) and Monte Bignone (4260 ft.), and descending thence to the Capo Verde, its summit being nowhere more than 4 M. distant in a straight line. The N. winds are therefore entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while the force of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' is also an unwelcome visitor at this season. Heavy rains are not uncommon between the middle of October and the middle of November, but December and January are usually calm and sunny. — To consumptive and bronchial patients the E. bay is recommended on account of its sheltered situation and humid atmosphere, while sufferers from nervous and liver complaints will find the dry and stimulating air of the W. bay more beneficial. An aqueduct, completed in 1885, supplies San Remo with good drinking-water.

San Remo, although apparently a small place, contains 18,500 inhab., densely crowded in the older parts of the town, which consist of a curious labyrinth of narrow but clean lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches which connect the houses high above the streets are intended to give them stability in case of earthquakes. Vines are frequently seen clambering up the houses and putting forth their tendrils and leaves on the topmost stories. The town, once fortified, stands on a hill between two short valleys, and the houses rising one above another receive light and air from the back only. Castigliuoli, a smaller quarter on the W. side, is similarly situated.

The E. part of the town terminates in a height approached by broad roads shaded by cypresses, which command charming views of the bay and mountains, and is crowned with the white dome-covered church of Madonna della Costa (Pl. C, 1, 2), in front of which there is a large hospital. On a more prominent point, in the grounds of the Villa Carbone (Pl. C, D, 2), rises a low octagonal tower (fee $\frac{1}{2}$ fr.), which affords an excellent survey of the situation. Corsica is visible in the distance to the S.

Another walk may be taken to the W. mole of the small harbour, which is defended by the fort of S. Tecla (Pl. D, 3, 4), erected by the Genoese, now a prison. A survey from the upper platform of the Molo will convey an idea of the sheltered position of San Remo, which renders the climate as genial as that of Mentone and has brought it into notice as a health-resort (see above). In the rich vegetation of the bay the olive predominates, while the hills above are chiefly clothed with pines. From amidst the olive-groves peep a number

of country-houses and little churches, the highest being at S. Romolo (2580 ft.) at the foot of the Bignone, where summer visitors seek refuge from the heat. Majestic palms adorn the town.

Walks numerous and beautiful. Some of the roads are new and excellent. Near the station are the Giardino Pubblico (Pl. C, 3), containing palms, eucalypti, etc., and the Corso Imperatrice (Mezzogiorno; Pl. B, C, 4), planted with palms and pepper-trees, and terminating towards the W. in the Giardino dell' Imperatrice (Pl. A, B, 4), which was laid out under the auspices of the late Empress of Russia (d. 18%0).— A delightful drive (tariff, see p. 84) is afforded by the *Via Berigo (Pl. A, B, 3), which ascends to the N.W. from the Corso Ponente (Pl. A, 4). We may then descend to the Giardino Pubblico (see above), or we may follow the new road leading to the N. from the 'rondel', which runs past the Madonna del Borgo (Pl. B, 1) to the Madonna della Costa (p. 85). Hence we follow the circuitous and well sheltered Via Barragallo (Pl. D, 1, 2), returning to the town by the Via di Francia (see below).— Other sheltered roads are the E. promenade, the Passeggiata Imperatore Federico (Pl. E, F, 2), the Via di Francia (Pl. D, E, 2), the elevated Via Peirogallo (Pl. E, F, 2). On the lastnamed, towards the Via Peirogallo, and opposite the Hôtel Méditerranée, stands the Villa Zirio, where the suffering Crown Prince Frederick resided from 3rd Nov., 1887, to 10th March, 1888 (no admission).

Excursions. A beautiful and assily reached point of view is the *Ma-

EXCURSIONS. A beautiful and easily reached point of view is the *Madonna della Guardia (370 ft.) on Capo Verde (best view in the morning; carr. with one horse 7, with two horses 10 fr.). Roads lead hence to Bussana and to Taggia (p. 83; omn., see p. 81), Badalucco, Montalto, and Triora. The return may be made by Poggio. — To S. Romolo (2580 ft.), a donkey-ride of 3 hrs. (6 fr.). About 2 hrs. higher rises Monte Bignone (4260 ft.), panorama of the sea to the S., and the Maritime Alps to the N.). — A good road leads to Ceriana (omn., see p. 84). — To Coldinodi (830 ft.; see below) by Ospedaletti 2 hrs.; or direct, by a very ancient road, 1 hr. — To the prettily situated Verezzo, with the churches of S. Donato and S. Antonio, by a new road through the charming valley of S. Martino in 2½ hrs. — To S. Pietro, 2 hrs. — Viâ Ospedaletti to (2½ hrs.) Bordighera (omn., see p. 81). — Viâ Bordighera to Dolceacqua and Isolabona (p. 87; omn., see p. 84); the return may be made by Bajardo and Ceriana (see above).

The train passes through a tunnel under Capo Nero, while the road winds round the promontory high above the sea.

871/2 M. Ospedaletti. — Hotels. *Hôtel de la Reine, with lift and steam-heating, R. 4-8, L. 3/4, A. 1, B. 11/2, déj. 4, D. 5, pens. 8-16 fr.; Hôt. Suisse, also with steam-heating, R. 21/2-4, L. 1/2, A. 1/2, B. 11/2, déj. 3, D. 4, pens. 7-9 fr.; *Hôt.-Pens. de Rhodes, R. 2-3, déj. 21/2, D. 3, pens. from 6 fr., unpretending. — Also Private Apartments. — English Church Service in winter. — Physician, Dr. Enderlin. — Omnibus to San Remo and Bordighera, see p. 84.

Ospedaletti, in a sheltered and most favourable situation, with walks free from dust, has recently been converted into a winter-resort at great expense. This is the station for the loftily-situated (1 hr.) Coldirodi (830 ft.), the town-hall of which contains a picture-gallery. — A view is now soon obtained of the palm-groves of —

91 M. Bordighera. — Hotels and Pensions (most closed during the summer). On the Strada Romana (see p. 87): *Grand Hôtel Angst, in a sheltered situation, with garden and good view, R. 2-5, L. 3/4, A. 3/4, B. 1/2, déj. 31/2, D. 5, pens. 10-15 fr.; Hôtel Belvedere, well situated, R., L., & A. 3-5, B. 11/4, déj. 31/2, D. 4, pens. 7-12 fr.; Hôtel de Londres; *Pens. Constantia (formerly Hôt. Westminster), pens. 6-9 fr.; *Hôtel Bella Vista, with fine view, R., L., & A. from 3, B. 11/2, déj. 21/2, D. 31/2-4, pens. 7-10 fr. — Lower down, on the road: *Hôtel d'Angleterre,

R., L., & A. $3^{1}/_{2}$ -6, B. $1^{1}/_{2}$, déj. 3, D. 4, pens. 8-12 fr.; Hôt. Lozeron, with a large garden, B. $1^{1}/_{2}$, dej. 3, D. $4^{1}/_{2}$, pens. 9-10 fr.; Gr. Hôtel des Iles Britanniques & Victoria, a little back from the road; Hôt. Windson & Beaurwage; Pens. Des Oliviers; Pens. Jolie; Pens. Canzi, pens with wine 6 fr. — Caffè-Ristorante Ligure. — List of Private Apartments in the Agence des Etrangers and at Mr. Berry's, Casa Balestra, Via Vitt. Emanuele.

Physicians: Dr. Goodchild (English), Dr. Agnetti, Dr. Christeller, Dr. Herschel, etc.

English Church: All Saints', Via Bischoffsheim, services at 8, 10.30, and 3; chaplain, Rev. Arthur T. Barnett, M.A., Via Bischoffsheim.

Post Office, Via Vittorio Emanuele, open 8.30-12 and 3.30-7.30.—
Telegraph Office, Via Vitt. Emanuele and at the station (open 9-12 and 2.7 Sur 0.44 and 4.5).

2-7, Sun. 9-11 and 4-5).

Reading Room (Biblioteca Internazionale), open on week-days (Mon. excepted) 10.30-11.30, Sun. 2-3.30; also at the new Museum (see below). — Bankers: Fratelli Asquasciati; Hamilton; Banca di Bordighera. — Theatre: Ruffini, Via Margherita (operettas and comedies).

Omnibus to Ospedaletti and San Remo, see p. 84.

Climate. The strangers' quarter is formed by the Strada Romana, now converted into a wide and dust-free promenade running along the slope through groves of pine and olive. It is fairly sheltered, especially towards its E. end. The temperature is similar to that of Mentone. The humidity is low near the sea, owing to the dry coast-winds, but increases as we approach the wooded hills. The number of rainy days is even less than at San Remo. The quarter adjoining the sea was strongly affected by the earthquake of 1887 and is too exposed for invalids.

The little town (1800 inhab.) consists of a new lower and an old upper quarter. The former, with the railway-station, hotels, and straight streets, extends along the shore; the latter stands on the higher ground of the promontory. From the main road in the lower quarter several cross-roads ascend to the Strada Romana (the ancient Via Aurelia), running parallel with it. A magnificent *View is obtained from the stone benches on the top of the promontory of Ampeglio, a little to the S. of the Hôtel Bella Vista, and from the terrace a little higher up. To the left the bay of Ospedaletti; to the right Ventimiglia, Mentone, Cap Martin, Monaco, the Monts Estérels, and the snow-flecked Alpes Maritimes. Bordighera is famous for its date-palms (Phoenix dactylifera), but the fruit seldom ripens sufficiently to be edible. Among the attractions are the Museum and Reading Room recently built by an English resident (containing a unique collection of the flora of the Riviera, about 4000 specimens, and a free library of 3500 books, mostly English), the Bordighera Lawn Tennis Club, the Garden of Hr. Winter, to the E. of the town (his shop on the W. side contains an exhibition of plaited palm-branches), and the Villa Garnier (or Palazzino des Palmiers, property of the French architect Charles Garnier), both with beautiful palms.

WALKS. To the Torre dei Mostazzini, a good view-point (key kept at the Hôt. Angst); to the Val del Borghetto and along the conduit to the

Roman aqueduct; to the Scheffel Palms, on the beach to the E.

EXCURSIONS through the Val Nervia to (6 M.) Dolceacqua, with the ancestral castle of the Dorias of Genoa, and vià Isolabona to (6 M.) Pigna; to (3 M.) Vallebona vià Borghette; from Old Bordighera by foot and bridle paths through beautiful olive-groves to (3/4 hr.) Sasso; and to the celebrated gardens of Mr. Thomas Hanbury at La Mortola, 11/4 hr.'s drive (p. 88).

To the right of the line we pass the Protestant school of Valle-crosia (shown to visitors on Mon., Wed., & Thurs.). Crossing the Nervia, we obtain a glimpse of the Maritime Alps. The line crosses the road; on the left are scanty remains of a Roman theatre and the burial-ground of the recently discovered Nervi.

94 M. Ventimiglia, Fr. Vintimille (Rail. Restaurant; Hôtel de l'Europe, well spoken of; *Hôtel Suisse, modest). The town, an Italian frontier-fortress, with 4200 inhab., lies picturesquely on a hill beyond the Roja, whose broad stony bed the line crosses farther on. In the Municipio a small collection of Roman antiquities from Nervi (see above). The church of S. Michele is interesting; the columns of its vaulted crypt bear Roman inscriptions. Fine view of the Roja valley through the Porta Romana.

A Branch Railway is being made from Ventimiglia to Limone (for Cuneo and Turin; see p. 50); and until it is opened a Diligence runs twice daily to (17 M.) Giandola (comp. p. 52).

17. The French Coast from Ventimiglia to Cannes.

41 M. RAILWAY in $2^{1/2}$ -3 hrs. (fares 7 fr. 75, 5 fr. 20, 3 fr. 45 c.); to Nice, 22 M., in $1^{1/2}$ - $1^{3/4}$ hr. (fares 4 fr. 45, 3 fr. 30, 2 fr. 40 c.). — Comp. Baedeker's Southern France.

Ventimiglia, where carriages are changed and a long detention takes place on account of the custom-house examination, is described above. — The train penetrates a tunnel and emerges on the sea. The view, however, is limited.

[The High Road is much more attractive than the railway and commands finer views. The highest point is defended by forts. On a hill to the right are the ruins of a Roman castle. Farther on is Mortola, with its church, finely situated on a rocky promontory. A visit may be paid here to Mr. Hanbury's beautiful garden (adm. 1 fr.), with its tropical vegetation, a favourite point for an excursion from Mentone, especially in Feb. and March, when the anemones are in bloom (fine view). — Beyond Mortola we skirt a gorge and then ascend, soon reaching the Italian custom-house (dogana). To the right, above, lies Grimaldi (p. 91). Numerous charming villas and gardens are passed. The vegetation is of a rich southern character. The bridge (Pont St. Louis) over the deep rocky ravine marks the French frontier.]

7 M. Mentone. — Arrival. Mentone has two railway-stations, Menton-Garawan and Menton-Condamine, for the E. and W. bays respectively. Hotels and Pensions. The larger hotels have hydraulic lifts and heated corridors and staircases, and send omnibuses to the station. The charge for a room with southern aspect varies from 2½ to 10 fr.; pension (R., A., B., luncheon, and D.; wine extra) from 6 to 20 fr. per day. — On the W. Bay. (1) At some distance from the sea: *Hôtel National (Pl. a), finely situated; *Iles Britanniques (Pl. b), R. 3-8 fr., L. 75 c., A. 1 fr., D. 6, pens. 10-20, omn. 1 fr.; *11ôt. Du Louver (Pl. 3), with garden, R. 3-6, D. 5, pens. 9-13 fr; *Hôt. Des Ambasadeurs, pens. 9-18 fr.; Hôt. Victoria & des Princes, 8-13 fr.; Hôt. de Genève; Hôt. De Venise & Continental; *Ilôt. d'Orient (Pl. d), with garden, R. 5-10, D. 5 fr.; *Hôt.

DES PALMIERS, R. 3-4, D. 4 fr. 50 c.; *GRAND HÔTEL DE RUSSIE & D'ALLE-MAGNE (Pl. e); Hôt. DE MALTE; Hôt. DE TURIN. Beyond the station: *Hôt. COSMOPOLITAIN, in a high situation, pens. 8-14 fr.; Hôt. D'Albion, English. — In the Avenue de la Gare: Hôt. Du Parc, Hôt. D'Europe et Terminus, belonging to the same landlord, pens. from 8 fr.; Pens. Suisse, Pens. des Deux-Mondes, unpretending. — (2) In the Promenade du Midi, Route Nationale, Avenue Victor Emanuel, and Rue St. Michel, near the sea: Hôt. DE MENTON ET DU MIDI (Pl. f), R. from 21/2, D. 4 fr.; Hôt. DU LITTORAL (Pl. 1); Hôt. DE PARIS (Pl. h); Hôt. DES COLONIES, English, R. 2-4, D. 5 fr.; ROYAL; METROPOLE ET CENTRAL (Pl. k), pens. 8 fr.; PENS. DES DAMES. To the E. of the Jardin Public and the Boul. Carnoles: SPLENDIDE HÔTEL, 8-12 fr.; Hôt. DE LONDRES, 6-8 fr.; PENS. DE FAMILLES; Hôt.-PENS. St. GEORGES. - In the Vallée du Borrigo: PENS. DES ROSIERS. - In the Gorbio valley, to the N.W., 20 min. from the middle of the town: *ALEXANDRA HOTEL, a large new house, charmingly situated, with garden. — At the Cap Martin (p. 91): Grand Hôtel du Cap Martin, R. from 5, D. 7, pens. from 15 fr. Adjacent, on the road: HOTEL VICTORIA, with baths and a good restaurant.

On the E. Bay: "HÔTEL D'ITALIE and HÔT. BELLEVUE, both situated above the high-road and patronised by the English, with pleasant gardens, R. from 2 or 3, D. 5, pens. from 10 fr.; Hôt. DES ANGLAIS, frequented by English and Americans, R. 21/2-5, D. 5, pens. from 10 fr.; GRAND HÔTEL, close to the Garavan station, with large garden, R. 21/2-6, D. 5, pens. 8-12 fr.; *Hôt. Beaurivage, 8-12 fr.; Hôt. Britannia; Hôt. Pens. Sta. Maria, 7-12 fr.; Beau-Site; Pens. Villa Marina, 7-10 fr.

All the hotels and pensions are closed in summer except the Hôtels

de Menton and du Parc.

Apartments. In both bays there are many charming and sometimes handsomely furnished villas, a list of which (about 300) may be obtained of G. Willoughby, Cook's Agency, Boglio (English and American Agency), Gust. Amarante (Place St. Roch 11), or Ton. Amarante, who draw up contracts of lease, take inventories of furnishings, and compare them again when the visitor leaves. Rents 1000-7000 fr. and upwards for the season. Private apartments, from 700 fr. upwards, where families can live less expensively than at a pension, are to be had in the Avenue Victor Emanuel, Rue de la République, etc. Choice of situation, see p. 90.

Restaurants. Maison Dorée, Place St. Roch. Many of the hotels, such as the Hôt. de Menton, supply subscribers with dinner at reduced rates. - Cafés. * Café de Paris, Rue St. Michel; Rumpelmayer (ices), Avenue Victor Emmanuel; Café du Nord, Avenue de la Gare (coffee 40 c.); Pavillon de Menton, at the Jardin Public. - Beer. Brasserie Suisse (Jann), Rue Honorine; Brasserie de Munich, Rue Partouneaux, etc. - Confectioners. *Giovanoli, Place St. Roch; Jann, see above.

Physicians. Drs. Fitz-Henry, Marriot, Stordet, and Rendal, English; Dr. Stiege and Dr. v. Cube, German; Dr. Francken, Dutch; Drs. Farina, Andral, Just, Malibran, and Chias, French. - Dentist: Mount. - Chemists: British Pharmacy (Jassoud), Lindewald, Oddo, Gilson, and Bézos, all of whom make up English and German prescriptions during the winter.

Baths. Elablissement des Bains, Rue Partouneaux; Sea-Baths (cold

and hot) in front of the Hôtel des Anglais.

Post and Telegraph Office (Pl. 4), Rue Partouneaux (from 7 or 8 a.m.

till 9 p. m.).

British Vice-Consul, Charles Palmaro, Esq., Place St. Roch. - United States Consular Agent, Ange Clericq, Esq., Casa Mars, Garavan, East Bay.

Bankers. Charles Palmaro (see above); Banque Populaire, Rue Partouneaux; Crédit Lyonnais, Place St. Roch 11. — Book-Shops. Librairie Centrale, Rue St. Michel, with lending library; Matthieu, Rue St. Michel 24. - Public Library, in the Hôtel de Ville, open on Tues., Thurs., & Sat., 10-12 and 2-5. - Bazaars. Maison Modèle, Rue St. Michel; Bazar Parisien and Bazar de Menton, Avenue Victor Emanuel; Au Petit Paris, for ladies.

- Photographers. Anfossi and Guesquin, Rue Partouneaux.

Music in the Jardin Public on Mon., Tues., Wed., Frid., & Sat., 2-4

p.m., also from 1st Jan. to 15th April, 11-12; on Sun. at the Place du Cercle, 2-4 p.m.

Casinos. Grand Casino, Rue de la République (adm. 1 fr.); Casino

Central (Pl. 6), next door to the Hôtel de Turin.

Tramway in the season every 20 min. from the Quartier Garavan on the E. to the Avenue Lodola on the W. (near the Cap Martin; 30 c.), passing the Place Nationale (15 c.); and from the Rue Trenca to the Villa Caserta, in the Vallée de Carei (30 c.), passing the railway-station of Condamine (15 c.). — Omnibus from the Place du Cap to Ventimiglia at 6.30 a.m. and 1.30 p.m. (1 fr.).

6.30 a.m. and 1.30 p.m. (1 fr.).

Carriages. Drive in the town 1 fr., with two horses 1½ fr., at night 1½ or 2 fr.; per hour 2 fr. 50. 3 fr. 50, 2 fr. 75, 3 fr. 75 c.; half-day, one-horse 8-10 fr., day 12-15 fr.; two-horse 25 fr. per day. — Drive in the Boul. de Garavan 4-6 fr.; to Cap Martin 6-8 fr.; Roquebrune and the Vallée de Menton 8 or 10 fr.; Mortola 10 or 15 fr.; Vallée de Gorbio and back 12-15 fr.; Monte Carlo 8-12, and back, with stay of 1-2 hrs.. 12-15 fr. — Donkey 5 fr. per day, 2½ fr. per half-day.

English Churches. St. John's, in the W. bay, services at 8, 11, and 3; Christ Church.

Christ Church, in the E. bay, adjoining the Casa Mars, services at 8.30 11, and 3. — Scottish Church, Rue de la République. — French Protestant

Church, Rue de la République.

Climate. Mentone is sheltered from the N. winds by a girdle of rocky mountains, and is considered one of the most favourable spots for a winter-residence on the Riviera. The E. bay in particular is thoroughly sheltered, and has a mean temperature in winter of 50° Fahr. A cool and refreshing breeze, however, generally springs up about noon, and the cold 'Brise' is also an occasional visitor. Between 1st Nov. and the end of April rainy days average 40, while snow rarely falls. Fogs are unknown, but heavy dews are frequent. The W. bay is less sheltered than the E. bay, but has a greater choice of houses at a distance from the sea, and affords pleasanter walks. The dusty roads are regularly watered, and the sanitary arrangements have been improved.

Mentone, Fr. Menton, a small town with 9000 inhab., formerly belonging to the principality of Monaco, independent for a short time in 1849, and afterwards under Sardinian supremacy, was annexed to France in 1861. It is charmingly situated on the Bay of Mentone, consisting of the Baie de l'Est or de Garavan and the Baie de l'Ouest, separated by a rocky promontory, on which the older parts of the town are built. Below the old town, in the E. bay, is the harbour, constructed in 1890 (fine view from the breakwater). Several brooks, occasionally swollen by rain, empty themselves into the W. bay, the Sinus Pacis of antiquity. The luxuriant vegetation consists mainly of orange and lemon groves, chiefly in the sidevalleys (yielding about 30 million lemons annually), interspersed with gnarled carob-trees (ceratonia siliqua), figs, olives, etc. As a winter-resort Mentone vies with Nice and Cannes, offering simpler and quieter quarters than either of these, while not less favoured by climate.

From the principal station, on the E. Bay, we soon reach the right bank of the Torrent de Carei, which we may either skirt to its mouth or cross by the new bridge leading to the centre of the town. By crossing it at its mouth, we reach the W. Bay, with the two great gathering-places of visitors (11-2): the Promenade du Midi, skirting the sea, and the Jardin Public. To the left, parallel with the Promenade, begins the Avenue Victor Emanuel, forming,

along with the Rue St. Michel, the principal artery of the new town. At its E. end stands the Hôtel de Ville, containing a small museum of prehistoric antiquities found near Mentone (comp. below), including parts of some troglodyte skeletons (open on Mon., Wed., & Sat.). The Old Town, near this point, has tortuous, steep, and badly made streets, but is very picturesque. It resembles Italian towns, but is cleaner. Its principal building is the Church of St. Michel, dating mainly from the 17th century.

The quarter adjoining the E. Bay, named Garavan ('gare a vent'), is also picturesque. At the opposite end of it from the small harbour mentioned above is $(1^1/2 M_*)$ the Torrent de St. Louis (comp. p. 88). Here are the Grottoes, now partly destroyed, in which the above-mentioned skeletons of prehistoric man were found.

Above the old town stood a château, the site of which has been converted into a Cemetery, a conspicuous feature in views of the town. From this cemetery, and from the high-lying Boulevard de Garavan, which skirts the whole of the E. Bay, we obtain a splendid view of the sea and of the coast from Bordighera to the Tête-de-Chien. On the top of one of the hills is the village of S. Agnese (see p. 92). Another fine view is obtained from the convent of SS. Annunziata, to which a fair but steep path, diverging near the station of Menton-Condamine from the road to Sospello, leads in 1/2 hr.

The favourite object for a short drive from Mentone (1 hr. there and back) is the *Cap Martin, with its large hotel (p. 89; carriage, see p. 90). Walkers may avail themselves of the tramway to La Lodola (p. 90). At present we follow the Monaco and Nice road, but an esplanade is being made which will extend to the cape. The cape is covered with a forest, part of which is now the park of the Hôtel du Cap Martin (visitors admitted; café-restaurant). On the other side of the cape is a Signal Station (Sémaphore), a little to the N. of which is a ruin, probably a tomb, belonging to the old Roman settlement of Lumone.

Other pleasant walks may be taken to the W. to the Vallée des Torrents de Careï (on the road to Sospello, see below), the Vallée de Borrigo, and the Vallée de Gorbio; to the E. to Mortola (see p. 88) and to Grimaldi (Trattoria Garibaldi), immediately beyond the Pont St. Louis (p. 88; 3/4 hr.).

Excussions. A beautiful walk or drive may be made by the new (Turin) road to Sospello, ascending the right bank of the Torrent de Carei, which falls into the Baie de l'Ouest. Near (4 M.) Monti the road begins to ascend. About ³/₄ M. farther, a little to the right, is the Gourg de l'Ora, a grotto with a waterfall. The road then winds up the Col de Guardia, penetrating the upper part of the hill by a tunnel 88 yds. long. At the other end of the tunnel lies the rock-bound hamlet of Castillon (2530 ft.), 9\frac{1}{2} M. from Mentone, 4\frac{1}{2} M. from Sospello (p. 52). — Another walk is by (1\frac{1}{4} hr.) Castellar (Café-Restaurant des Alpes) to the summit of the Roc d'Orméa or Berceau (3600 ft.; 3.4 hrs.); magnificent prospect, embracing the mountains of the coast, the blue expanse of the Mediterranean, and Corsica in the distance. — Castellar is also the starting-point for an

ascent (2½ hrs.) of the Grammondo (4515 ft.) or Grand Mont, a little to the N., by a bridle-path reaching to within ½ hr. of the top. — To S. Agnese (poor inn), a village built on the top of a rocky ridge (2500 ft.) as a place of refuge from the Saracens (2½ hrs. by the old road, a little more by the other). The return may be made viâ (½ hr.) Gorbio (1426 ft.; Café-Restaurant Reynaud) and the new road (7½ M.) or viâ (½ hr.) the railway-station Cabbé-Roquebrune (see below). — The Fic de Baudon (4143 ft.) is ascended in ½ hrs. from Mentone viâ S. Agnese and the Collet de Bauson, to the E. of the mountain; or by Gorbio (easier road) and the Col de la Madone-de-Gorbio. Splendid view.

The following ROUND may be recommended to visitors whose time is limited. We drive by the Sospello road (p. 91) as far as the tunnel of the Col de Guardia (31/2 hrs.; 15 fr.), where luncheon may be taken. We next visit Castillon (p. 91) and then proceed to the S., by a good footpath skirting the E. slope of the Siricocca (3494 ft.) to S. Agnese (2 hrs.; see above). Thence, by a stony road, commanding splendid views of the coast

and the sea, to Gorbio and Mentone (see p. 91).

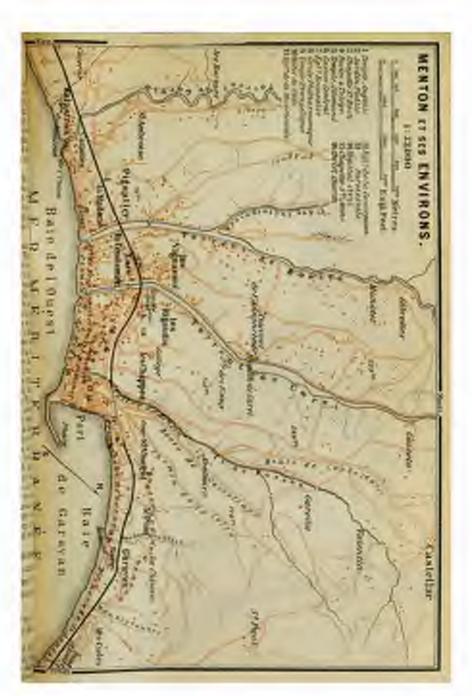
**FROM MENTONE TO NICE BY THE OLD ROAD (ROUTE DE LA CORNICHE), 19 M., carriage in 4 hrs. (fare 25-30 fr., with gratuity of 2-3 fr.). Walkers (6-7 hrs.) should not attempt it except in cool weather. As the drivers prefer the new road, which is much less picturesque, it is well to stipulate expressly for the Corniche route and to see that the right branch is followed at the fork near Roccabruna (see below). - This fine road, constructed under Napoleon I., traverses the most beautiful part of the entire Riviera, the true Route de la Corniche, and is far preferable to the railway. It ascends through the most luxuriant vegetation. From the first ridge we obtain a fine view of Mentone and of the coast as far as Bordighera. At the fork, a little farther on, we obtain a view of Monte Carlo and Monaco, to which the road to the left descends. We follow the right branch, which ascends slowly to the N.E. (on the height to the left the village of Roccabruna or Roquebrune, see below). Farther on it runs up and down along the slopes to (3 hrs.) the village of La Turbie (1594 ft.; Cafés-Restaurants de Paris, de Francé, Dondo, all very modest; Restaurant at the mountain railway, see p. 93; omn. to Nice, see p. 97), with the remains of the Roman Tropaea Augusti (hence the name), erected to commemorate the subjection of the Ligurians ('anno 748 urbis conditæ', i. e. 6 B. C.). In the 13th cent. the monument was used as the base of a tower, which is now in a very ruinous condition. A magnificent view of Monaco and the coast as far as Cap Martin is obtained from the platform 175 yds. to the E. of the Café de France. - Beyond La Turbie we soon come in sight of the wooded promontory of St. Jean (p. 103), Beaulieu (p. 95), and Villefranche (p. 95), with its fine gulf. To the left rises a precipitous isolated rock, crowned by the houses and white church of Eza. At the (4 hrs.) Restaurant des Forts d'Eze a view of the snow-clad Maritime Alps is disclosed to the right. The road ascends somewhat and then descends steadily, passing (5 hrs.) the Col des Quatre Chemins, where a road to Villefranche and a rough footpath to (1 hr.) Nice diverge on the left. It then sweeps to the N., round the Mont Gros (p. 103), and reaches $(6^{1}/_{2} \text{ hrs.})$ Nice (p. 95).

Beyond Mentone the RAILWAY skirts the sea, crossing the inconsiderable Borrigo and penetrating Cap Martin (p. 91) by a tunnel. — 9½ M. Cabbé-Roquebrune; the village (Ital. Roccabruna) lies high up to the right, embowered in orange and lemon groves and

commanded by a conspicuous ruined castle.

12 M. Monte Carlo. — Arrival. The Principal Station is near the Casino (ascenseur, or lift, 25 c., up and down 35 c.). Station of La Turbie, see p. 93.

Hotels. *Metropole, with 600 rooms from 6 fr. upwards, D. 8 fr.; Hôtel de l'aris, déj. 5, D. 6 fr.; *Grand Hôtel Continental, pens. from 11 fr.; these three near the Casino and handsomely fitted up, with charges to correspond, especially in the season (Dec. 15th to May). Hôtel Windsor,





with good sanitary arrangements, frequented by the English, moderate charges, well spoken of; St. James; Hôtel des Anglais, R. 6-10, déj. 4, D. 6 fr.; Villa des Fleurs, R. 5-10, D. 4 fr.; Hôt. du Louvre, R. from 3, D. 31/2 fr.; Hôt. des Colonies; Hôt. de Londres, R. from 4, D. 5 fr.; 5. D. 3/2 Ir.; HOT. DES COLONIES; HOT. DE L'ONDRES, K. ITOM 4, D. 5 Ir.; HÔT. MERMET; HÔT. DE RUSSIE; SPLENDIDE, R. from 5, D. 6 fr.; PRINCE DE GALLES ET VICTORIA, frequented by the English, R. from 8, déj. 4, D. 8 fr., these all situated higher up. — To the E., in Les Moulins: "HÔT. DE LA TERRASSE, R. 4-10, D. 6, pens. 12-20 fr.; HÔT. DE L'EUROPE, D. 4 fr.; VILLA RAVEL (maison meublée), pens. 8-15 fr.; HÔT. DU PARC. — In the Ave. de Monte Carlo, leading to La Condamine: Beaurivage, pens. 42.46 fr. HÔT. DES PRINCES — At the reilways station. HÔT. TERRANCE P. 12-16 fr.; Hôt. des Princes. - At the railway-station: Hôt. Terminus, R. from 21/2, déj. 21/2, D. 3 fr.

These hotels are generally closed in summer, with the exception of the Hôt. de Paris, the Hôt. des Colonies, the Hôt. de l'Europe, and the Terminus.

Restaurants. *Café Riche, Restaurant de Paris, high charges.

Restaurants. **Cape Riche, Restaurant de Paris, high charges.

Post and Telegraph Office, Ave. de Monte Carlo, open 8 a.m. to

9 a.m. (for telegraph till midnight), Sun. 8-6.

Banks. Smith & Co., Galerie Charles III., adjoining the Hôt. Métropole.

Carriages. Per course within the Principality of Monaco 11/2, per hr.

3 fr., at night 21/2 or 5 fr.; to Nice and back, with stay of 3 hrs., 25 fr.;

to Cap St. Martin and back, with stay of 11/2 hr., 10 fr. Bargaining desirable.

Omnibus to Nice, see p. 97. A Brake also plies daily from the Casino, at 11.30 a.m., to Cap Martin (p. 91), following the new road.

Monte Carlo, belonging to the principality of Monaco, and beautifully situated in a sheltered bay, is well-known for its charming climate, but is chiefly visited on account of its gaming facilities.

The handsome Casino, built by Charles Garnier, stands on a promontory to the E. of the town. The Salles de Jeu lie to the left of the entrance. In front is the Salle des Fêtes, richly adorned with paintings by Feyen-Perrin, Gust. Boulanger, Clairin, and Lix. Outside are statues of Music, by Sarah Bernhardt, and Dancing, by

The Gaming Rooms are open daily, from midday till 11 p.m., by tickets obtained gratis at the office (to the left, in the vestibule) on presentation of visiting-cards. The games are roulette and trente-et-quarante, the minimum and maximum stakes being respectively 5 and 6000, 20 and 12,000 fr. - The other rooms are also open from 10 a.m. till midday by special ticket ('carte blanche'). Music twice daily; concert of classical music on Thurs. (in winter), 2.30-4 p.m.; opera, with first-class artists, in winter.

The Casino is surrounded by beautiful grounds, with numerous palm-trees and affording splendid views. They extend to the Palais des Beaux-Arts, where an exhibition of modern works of art is held from Jan. to April (daily, 9-5; adm. 1 fr.). Farther on, beyond the limits of the principality, are the La Turbie Station and the imposing building of the Crédit Lyonnais. — The Serres Blanc (greenhouses), above the Casino Gardens, also deserve a visit.

A MOUNTAIN RAILWAY, opened in 1894, ascends from Monte Carlo to La Turbie in 20 min. (fares 3 fr. 10, 2 fr. 30 c.; return-fare 4 fr. 65, 3 fr. 45 c.). It is about 2 M. long and rises 1345 ft. Trains pass each other at the intermediate station of La Bordina (720 ft.). The upper station (1574 ft.; *Restaurant, a branch of the Continental Hotel of Monte Carlo) commands a magnificent view (comp. p. 92).

The railway to Nice skirts the deep ravine separating Monte Carlo from Condamine, and reaches -

13 M. Monaco. — Arrival. The railway-station is at La Condamine, at the foot of the rock on which Monaco stands. Own, to the old town 20 c. Hotels (all at La Condamine). Hôtel de la Condamine, well spoken of, R. 2-6, D. 31/2, pens. 8-10 fr.; Beau-Sézour, similar charges; Bristol, R. from 3, D. 4 fr.; Beau-Site, R. from 3, D. 31/2 fr.; "Hôt. Des Etrangers, R. 21/2, D. 3 fr.; Hôt. de la Paix; Hôt. d'Angleterre; Hôt. Monegasque, well spoken of; Hôt. de Marseille, D. at these four 3 fr. — Near the railway-station: Hôt. de Nice, R. from 3, D. 3 fr.; Hôt. des Négociants. — Hotels in the Avenue de Monte Carlo, see p. 93.

Carriages as at Monte Carlo. — Omnibus from the Place d'Armes to Monte Carlo, 20 c.

Sea Baths, at La Condamine, near the promontory.

English Physicians: Dr. Hutchinson, Villa Mai; Dr. Fagge, Villa de la Porte Rouge; Dr. Fitz-Gerald; Dr. Pryce Mitchell, Villa Henri; Dr. Rolla Rouse. — Dentist: Mr. Ash.

British Vice-Consul, Mr. Edward Smith. — American Consular Agent, Mr. Emile de Loth. — Bankers, Smith & Co.

English Church; chaplain, Rev. Francis Stewart, M. A.

Monaco (195 ft.), a town with about 3000 inhab., is the capital of the diminutive principality of the same name, which included Roccabruna and Mentone down to 1848. This little 'enclave' in French territory is about $2^{1}/_{4}$ M. long and 165 to 1100 yds. wide (area $5^{3}/_{4}$ sq. M.) and contains about 10,000 inhabitants. It is governed by sovereign princes of the house of Grimaldi, but the custom-house and postal service are in the hands of France.

The town consists of two parts: Monaco proper, picturesquely situated on a bold promontory at the foot of the Tête de Chien, and La Condamine, or the new town, on the bay below. The latter, now the more important of the two, is a favourite health-resort in winter and a sea-bathing place in summer. To the N.W. opens the pretty Vallon de Ste. Dévote, named from a pilgrimage-chapel, situated to the right, beyond the railway viaduct (comp. p. 93).

Descending from the railway-station towards the sea, we soon reach the PLACE D'ARMES, whence walkers ascend to Monaco by a path to the right, while carriages follow a road which winds round the promontory and approaches the palace from the E.

The *Palace, a building of the Renaissance with crenelated towers, contains sumptuous apartments adorned with frescoes (shown daily, 2-5; fee). Besides a series of royal portraits, there are pictures by Giorgione, Albani, Domenichino, and other masters. The great hall has a handsome Renaissance chimney-piece. — Behind the palace is a fine Garden, also shown to visitors.

The only other building of consequence in Monaco is the Cathedral, an imposing modern structure in a Romano-Byzantine style by Chas. Normand. Its decorations are very tasteful. — Near this church, on the S. side of the town, is the Promenade St. Martin, a public garden laid out on the old ramparts and commanding a *View of the sea and coast. — A tower adjoining the promenade on the E. contains a small Museum, open on Sun., Tues., & Thurs., 1-4 p.m.

Monte Carlo is about 11/4 M. from Monaco viâ La Condamine. Carriages, see p. 93.

Beyond Monaco the train threads three long and several short

tunnels. - 14 M. La Turbie (p. 92); 16 M. Eza, with the village on a rock to the right (p. 92); 18 M. Beaulieu (p. 92); 191/4 M. Villefranche (p. 92). We now penetrate a tunnel, nearly 1 M. long, pass Riquier, enter the valley of the Paillon, cross the stream, pass through another tunnel, and reach the principal railway-station of (22 M.) Nice.

Nice and Environs.

Arrival. Nice has three railway-stations: the Grande Gare (Pl. C, 2), on the main line from Marseilles to Ventimiglia; the Gare de Riquier (Pl. H, 2), a suburban station on the same line; and the Gare du Sud (Pl. C, 1), for the lines to Grasse and Puget-Théniers. - Cabs, see p. 96; omn. 30 c., trunk 25 c., small article of luggage 10 c.

Hotels. In the Promenade des Anglais (Pl. A-D, 5, 4): *Hôtel des Anglais, de Luxembourg, *de la Méditerranée, Westminster, de Rome or West-End, St. Petersbourg, Elysée, all first-class and expensive: R. 4-10, A. 1-11/2, L. 3/4-1, déj. 4, D. 6, pens. 10-20 fr. — Near the end of the Promenade: Pens. Château des Beaumettes, with a garden, 15-20 fr. — By the Jardin Public (Pl. D. 4): *Grande Bretagne, R., L., & A. 7, D. 6, omn. 2, pens. from 16 fr.; *Angleterre, R., L., & A. from 4, D. 6, pens. 15 fr.

On the Quai Masséna (Pl. D, E, 4): *Hôt. DE FRANCE, R., L., & A. from 5, B. 11/2, dej. 4, D. 6, pens. 12 fr. — Quai St. Jean-Baptiste (Pl. E.

F, 4, 3): Cosmopolitan Hotel; Hôt. de la Paix; Grand Hôtel.

In the Square Grimaldi (Pl. D, 4), Hôtel Grimaldi, first-class. - In the Rue de France (Pl. D. 4): Hôt. Pens. Tarelli, R. 2-7, L. & A. 1, B. 11/4, déj. 21/2, D. 4, pens. 8-12 fr. — In the Boulevard du Midi (Pl. E, F, 4): Hôt. Beauervage, with beautiful view, R. $2\sqrt{2-6}$, L. & A. 1, D. 5, pens. from 10 fr.; Suisse, R. 2-7, D. 4, pens. from 9 fr. — In the Rue des Ponchettes (Pl. F, 4): *Hôt. des Princes, well situated on the shore, R. 2-5, L. & A. 1, D. 5, pens. 9-12 fr. — In the Rue du Pont-Neuf (Pl. E, 4), in

L. & A. 1, D. 5, pens. 5-12 ii. — In the last to the last of the last town: *Hôt. des Etrangers, frequented by passing travellers, R., L., & A. from 31/2, D. 4, pens. 10-12 fr.

In the Boulevard Carabacel (Pl. F, 2): Hôt. de Paris; Hôt. Bristol; *Hôt. de Nice, well situated, R., L., & A. from 41/4, D. 5-6, pens. 101/2-18 fr.; Hôt. d'Europe et d'Amerique; Hôt. Carabacel. — In the Boulevard Duckers (Pl. E. 20). Hôt. Levers Hôt. Carabacel. — In the Boulevard Duckers (Pl. E. 20). Hôt. bouchage (Pl. E, 3, 2): Hôt. Jullien; Hôt. D'Albion, pens. 10 fr.; Hôt. Mono-POLE; Hôt. DULLITORAL; Hôt. GILLES ET DES EMPEREURS; Hôt. DE BIARRITZ; Hôt. DE HOLLANDE. — In the Avenue Beaulieu (Pl. D, E, 2): Hôt. ROUBION, R, L., & A. from 4½, D. 6, pens. 9-15 tr. — In the Avenue de la Gare (Pl. D, E, 2, 3): UNIVERS, at the corner of the Rue du Temple, commercial; HÔT. GILLES ET DES DEUX-MONDES; NATIONAL, near the station, déj. 3, D. 4 fr. — In the Rue Pastorelli (Pl. D, E, 3): HÔT. DES NEGOCIANTS, R., L., & A. 4-5, D. 4, pens. from 9 fr., well spoken of. — In the Rue Gioffredo (Pl. E, F, 3): Hôt. Montesquieu, second-class.

In the Boulevard Victor Hugo (Pl. C, D, 3): **ILES BRITANNIQUES, R., L.,

In the Boulevard Victor Hugo (Pl. C, D, 3): "ILES BRITANNIQUES, R., L., & A. from 5, B. 11/2, déj. 4, D. 6, pens. 12-18 fr.; "Paradis, frequented by the English, R., L., & A. from 4/4, B. 11/2, déj. 4, D. 6, pens. from 12 fr.; Hôt.-Pens. Reine-Victoria; Hôt. dúj. 4, D. 6, pens. from 12 fr.; Hôt.-Pens. Reine-Victoria; Hôt. dúj. 3, D. 4 fr.; Splendide; Hôt.-Pens. Des Palmiers, R., L., & A. from 31/2, B. 11/4-11/2, déj. 3, D. 4 fr.; Splendide; Hôt.-Pens. Des Orangers. — Rue St. Etienne (Pl. C, D, 2, 3): Hôt. Raissan; "Hôt. Millet, R., L., & A. from 43/4, B. 11/2, déj. 31/2, D. 5 fr. — In the Rue Cotta (Pl. C, D, 3); Hôt. de l'Amiraute; Hôt. Longchamp. — In the Rue Rossini (Pl. C, D, 3): "Hôt. International; Hôt. de Russie. — In the Rue Adelaide (Pl. D, 3): Hôt. Revelli. — In the Rue d'Angleterre (Pl. D, 2, 3): Hôt. de Benne, R. 3, B. 11/4, déj. 3, D. incl. wine 31/2 fr.; "Hôt. Meublé de Paris, unpretending, R. 11/2 fr., B. 60 c. — In the Avenue Durante (Pl. D, 2): Hôt. du Midi, well spoken of, R., L., & A. 31/4, B. 11/4 fr.; Hôt. Richemont; Hôt.-Pens. Funel. — In the Avenue Thiers (near the

Grande Gare; Pl. C, 2): TERMINUS, R., L., & A. 4-6, B. 11/2, déj. 4, D. 5, pens. from 10 fr.; Hôt. D'INTERLAKEN & DE PROVENCE; HÔT. MINERVE.

To the N., beyond the Railway Station: Hot. Windson, Rue Valentine, near the Avenue Malausséna (Pl. D, 1), first-class, new; Hôt. St. Barthé-LEMY, situated on a hill, outside the town, with a garden (free omnibus to the town); RIVIERA, Boul. de Cimiez (Pl. E, 1), a large new house with garden; Hôt. DE CIMIEZ, frequented by the English.

To the S.E., outside the Town: Hot. DU Montboron, Boul. Carnot (Pl. H, 4), well situated, at the beginning of the forest road, a new first-clas

house, pens. 9-12 fr. (free omnibus to the town).

Most of the hotels are closed from the beginning of summer till the end of Sept. or Oct. The Hôtels de l'Univers, des Etrangers, des Négociants, Terminus, Tarelli, Suisse, National, and de Genève are open the whole year.

Pensions (usually good). In the Promenade des Anglais: Pension Rivoir, P. Anglaise. Rue Rossini : Pension Internationale, P. de Genève, moderate charges. Boul. Victor Hugo: Villa Cardon. At Cimiez: P. Anglaise; P. Ci-

miez. Usual charge 8-14 fr. per day.

Apartments. Houses and apartments to let, indicated by tickets, are easily found, best with the aid of a house-agent. A doctor should be consulted as to situation, etc. A single visitor may procure 1-2 furnished rooms for the winter for 250-700 fr.; suites of apartments are let for 1000-5000 fr., villas for 3000-8000 fr. and upwards. The contract (on stamped paper) should specify the condition of furniture, linen, wall-papers, etc., as disputes are apt to arise on the termination of the lease. Landlords sometimes make exorbitant demands on the death of one of their guests, in which case the aid of the authorities should be invoked. Nice is reputed an expensive place, but it is possible to live here, as in other large towns, cheaper than at Cannes or Mentone. The pensions at a distance from the sea, but in well-sheltered spots, are comparatively moderate. — House Agent, Ch. Jougla, Rue Gioffredo 55.

Restaurants. Restaurant Français, Avenue de la Gare; London House,

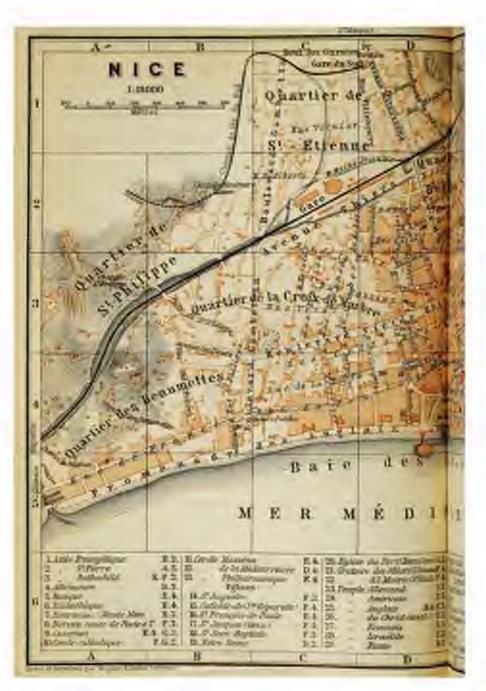
Rue Croix de Marbre, adjoining the Jardin Public, high charges; Garden House, Café de la Régence, "Café Américain, National, all in the Avenue de la Gare, déj. 21/2, D. 31/2 fr.; Rest. du Helder, Place Masséna; Rest. des Deux-Mondes, Rue Garnier; Rest. du Cours, in the Corso, modest; Rest. des Gourmets, Rue Masséna; restaurants at the Casino Municipal (p. 99) and at the Jetée-Promenade (p. 100: high charges). — On the coast, to the E. of Nice, *Rest. de la Réserve (Pl. H, 5). - Beer: *Taverne Gothique, *Taverne

Steinhoff, Avenue de la Gare; Taverne Russe (see below). Cafés. *Grand Café Glacier, *Taverne Russe, both on the groundsoor of the Casino (p. 99); Café de la Régence, Café Américain, see above; Café de Paris, Boul. Dubouchage; Café de la Victoire; Café-Concert Eldorado, Rue Garnier. - Confectioners, Rumpelmayer, Boulevard Victor Hugo, dear; Féa, Vogade, Place Masséna; Portaz, Ave. de la Gare; Müller, Place

St. Dominique.

Bakers. Renz, Rue Paradis, German: Diedrich, Place St. Etienne, Russian.

	1	, 2000,	ion g x rac	0.000	CHIIC, II	unbrum.
Cabs (Voitures de Place).	One-l with 2	orse, seats.	One-l with 4	norse, seats.	Two- with 4	horse, seats.
Per drive in the town, central	day	night	day	night	day	night
division	— 7 5	1.25	1 —	1.50	1.50	2.50
limits of the town Per hour, in the town Per hour outside the town	1.50 2 3	2 — 2.50 3.50	2 — 2.50 3.50	2.50 2.50 4 —	3 3.50 4.50	3.50 3.50 5 —
To Villefranche, Montboron, Tri- nité-Victor, Grotte St. André To Beaulieu and St. Jean. To the Observatory on Mont-	6 - 10 -	6 — 10 —	7 — 12 —	7 — 12 —	10 — 15 —	10 — 15 —
gros, Gairant, Falicon, St.	12 —	12 —	15 —	15 —	20 —	20 —





The fares for all these excursions include a stay of 1/2 hr. and the drive back. - Night is reckoned in winter from 7 p.m. to 7 a.m., in summer from 10 to 7. When a cab is taken by the hour, one full hour at least must always be paid for; but fractions of hours after the first are charged pro rata. Small articles of luggage free; larger, 25 c. each. -The tariff is not compulsory during the Carnival and the Races, when a special bargain must be made.

Tramways from the Place Massena (Pl. E, 4) to Pont Magnan (Pl. A, 5) and the Californie (near the Var Bridge, where the races take place), to the Main Railway Station (Pl. C, 2) and St. Maurice, and to the Square Garibaldi and the Abattoirs (comp. Pl. G, H, 1); also from the railwaystation to the harbour (Pl. G, 4). Fares 10-35 c., with 'correspondance'

for the inside seats.

Omnibuses from the Boul. MacMahon (Pl. E, F, 4) to Cimiez (p. 101) at 8, 11, 2, and 4 (50 c.), to Villefranche, Beaulieu, and St. Jean hourly (60 c.), and to St. Laurent-du-Var (p. 103), four times daily (50 c.); from the Square Garibaldi (Pl. F. G. 3) to St. André (p. 102) every 1/2 hr. (50 c.); from the Boul. Risso (Pl. G, 2) to La Turbie and the Laghet vià the Corniche, at 6 a.m. and 2 p.m.; from the Boulevard du Pont-Vieux (Pl. E, 3) to La Trinité-Victor, Contes, and L'Escarène (p. 53) at 6 a.m. and 3 p.m. (not recommended). — Brake from the Place Masséna to Cimiez at 1.30, 2.30, and 3.30, returning at 2, 3, and 5 (fare 1 fr., including admission to the Zoological Garden); from the Boul. MacMahon to Monte Carto at 9.30 and 1.30 (returning at 10 and 3.30), by the new road (fare 3, returnfare 5 fr.). - Excursions of the Agence Franco-Suisse, in winter, in good weather. 1. To Gairaut (p. 102), Falicon (p. 102), and St. André (p. 102), starting from the Théâtre Français; 2. To Mentone viâ the Corniche, returning by Monaco (fare 10 fr., after the Carnival 3 fr.; on Sun., to Monaco only, 5 fr.).

Donkey 4-5 fr. per day, attendant 1 fr.; half-day 2-3 fr. — Horse 6-10 fr.

per half-day.

Post Office, Place de la Liberté (Pl. 8; F, 3), open from 7 (in winter 3) a.m. to 9 p.m. Branch-offices: Place Grimaldi 3, Place Garibaldi 2. — Telegraph Offices: Place de la Liberté, Place Grimaldi, Place Garibaldi,

and at the railway-station; these always open.

Physicians. English: Dr. Sturge, Boul. Dubouchage 29; Dr. Ashmore-Noakes, Promenade des Anglais 5; Dr. Brandt, Boul. Victor Hugo 29; Dr. Gilchrist, Boul. Victor Hugo 39. American: Dr. Linn, Quai Massena 16. German: Dr. Zürcher, Rue Masséna 20. - Dentists: Williams (Amer.), Quai Masséna 16; Garcia (Amer.), Frisbie (Amer.), Preterre, all in the Place Masséna. - Chemists: Nicholls & Passèron, Quai Masséna; Grande Pharmacie, Avenue de la Gare 35; Pharm. Sue, same street, 18; Ferand (late Watson & Co.), same street, 46; Leoncini, Place St. Etienne 1; Liotard, Rue de la Prance 2, etc. - Mineral Waters: Claud et Métivet, Rue Massena 26.

British Consul: James Chas. Harris, Esq., Place Bellevue 4. - Amer-

ican Consul: Major Wilburn B. Hall, Rue d'Angleterre 2 (9-1).

Bankers. Crédit Lyonnais, Avenue de la Gare 13bis(a palatial edifice); Banque de France, Boul. de Midi 13; Caisse de Crédit, Rue Gubernatis 1; Société Générale, Rue Gioffredo 64; Lacroix, Place du Jardin Public 2.

Baths. Warm Baths: Bains Polythermes, Rue St. François-de-Paule 8; Bains des Quatre Saisons, Place du Jardin Public 8; Bains Parisiens, Avenue de la Gare 20; Bains des Platanes, Place de la Liberté; Bains Macarani, Rue Macarani 6; Bains Masséna, Rue Masséna 3; Bains des Galeries, Rue Adélaide 2. Turkish Baths: Hammam de Nice, Rue de la Buffa 4. — Seabaths opposite the Promenade des Anglais and at the Quai du Midi, 1 fr. (including fee).

Booksellers. Baudry, Jeancourt, & Cie. (Galignani), Quai Masséna 48; Hubert, Place du Jardin Public 4; Visconti, large reading-room with newspapers of every country and lending library, Promenade du Cours, with garden; Librairie Nouvelle, Quai St. Jean-Baptiste 50; Ardoin, Ave. de la Gare 44. — The Nice Library, in the building of the Credit Lyonnais (p. 99), contains about 4000 English books.

Shops. The best are on the Quai St. Jean-Baptiste and the Quai Mas-

séna. 'MARQUETERIE' (inlaid wood-work): Gimello Fils d' Co., Quai St. Jean-Baptiste 9; Rueger, Rue du Pont-Neuf 3, etc. - Photographers: Nessy, Ave. Beaulieu.

Amusements. *Casino Municipal (Pl. E, 4), Place Massena (see p. 99); alm. 2 fr., subscription for 15 days 15, for a month 20, for three months 45, for the season 60 fr.; family-tickets at reduced rates. Theatre tickets (fauteuil d'orchestre 6, stalle d'orchestre 4 fr.) include admission to the casino. — Casino de la Jetée-Promenade (Pl. 1), 4; p. 100); adm. in the forenoon 50 c., from 12 to 4 p.m. 1 fr., after 4 p.m. 2 fr., less for subscribers. — Cercle de la Méditerranée, Promenade des Anglais 3; Cercle Philharmonique, Place Masséna 8; Cercle Masséna and Cercle International, in the Casino Municipal; Cercle de l'Union; Cercle de Nice. — Theatres. Théâtre de l'Opéra or Municipal (Pl. 39; E, F, 4), Rue St. François-de-Paule; Théâtre du Casino, Théâtre de la Jetée-Promenade, see above; Théâtre Français, Rue de l'Hôtel-des-Postes, operettas, comedies, etc. - Circus, Rue Pastorelli (Pl. E, 3). — Café-Concert Eldorado, Rue Garnier (Pl. D, E, 3).

The Carnival is usually celebrated at Nice with great energy and display, the observances including the throwing of 'Confetti', the 'Battle of Flowers' on the Promenade des Anglais, the carrying of 'Moccoletti' (small lighted candles, which the revellers try to extinguish), and 'Veglioni', or masked balls, at the Théâtre Municipal. - Horse Races are held in Jan., on the racecourse on the bank of the Var. - Regattas are held

in March or April.

Music daily in the Jardin Public, 10-11.15 a.m. and 2.15-3.45 p.m. English Churches in the Rue de France (Pl. 25; D, 4), at Carabacel, and in the Ave. Notre Dame (Pl. 26; E, 2). — American Church (Pl. 24; D, 3), Boul. Victor Hugo 21. — Scottish Church (Pl. 27; D, 3), Rue St. Etienne. — French Protestant Church (Pl. 28; E, 3), Rue Gioffredo 50. —

German Protestant Church, Rue d'Augsbourg.

Climate. The bay of Nice is sheltered from the N., N.E., and N.W. winds by the lower terraces of the Maritime Alps (culminating in Mont Chauve, 1tal. Monte Calvo, 2670 ft.), a natural barrier to which it owes its far-famed mildness of climate. The mean winter temperature is 10-15° Fahr. higher than that of Paris, summer temperature 5-10° lower. Frost is rare. The neighbourhood of the broad and stony channel of the Paillon is apt to be rather draughty. The coast is somewhat exposed to the E. and W. winds. In March and April the E. wind not unfrequently prevails, and is usually most trying to delicate persons about midday, when the clouds of dust it raises in the Promenade des Anglais have often given rise to complaints. Owing, however, to the depth of the basin in which Nice is ensconced, it is easy to find inland quarters beyond reach of these drawbacks. The most sheltered situations are the Boulevard Carabacel and the Quartiers Brancolar and Cimiez, in the last of which the air is generally pure and free from dust. There are three distinct climatic zones: the coast, the plain, and the hills. Sunset is a critical period. The moment the sun disappears, the atmosphere becomes damp and chilly, but this moisture lasts 1-2 hours only. The rainy season begins early in October and lasts about a month. The dry, warm, and at the same time bracing climate of Nice is specially beneficial for chronic invalids, if free from fever and pain, for convalescents, and for elderly people, while the town affords greater comfort and variety than any other place on the Riviera — Good drinking-water is supplied by the water-works. — Reports of the observations made at the Meteorological Station, founded in 1877, are posted up on the band-kiosk in the Jardin Public.

Nice, Ital. Nizza, is the capital (88,273 inhab.) of the French department of the Alpes Maritimes and the seat of a bishop. In winter it is the rendezvous of invalids and others from all parts of Europe, who seek refuge here from the rigours of winter. The season begins with the races (see above) early in January, and closes with a great regatta at the beginning of April; but visitors abound from October until the end of May. In summer the place is deserted, though its temperature is then lower than that of Paris. The carnival is celebrated at Nice with great liveliness (see p. 98).

Nice, the Nixη or Nicaea of the ancients, was founded by the Phocæan inhabitants of Marsilles in the 4th cent. B.C., to commemorate a victory gained over the Ligurians. It prospered greatly at first, but under the Romans it was supplanted by Cimiez; and later it suffered much from the Goths, the Saracens, and in the wars and rivalries of the various rulers of Provence and N. Italy. Down to 1388 it belonged mainly to the County of Provence; then to the Dukes of Savoy; in 1792 it was occupied by the French, in 1814 restored to Sardinia, and in 1860 annexed to France together with Savoy. Nice was the birthplace of the French Marshal Masséna (1758-1817) and of Giuseppe Garibaldi (1807-1882). — The dialect of the old town is Italian with a mixture of Provencal, but in the new town French is spoken almost exclusively.

Nice is superbly situated on the broad Baie des Anges, which opens towards the S., at the mouth of the insignificant Paglione or Paillon. The broad and stony bed of the stream, flanked with handsome quays, bisects the town. On the left bank is the Old Town, with its narrow lanes, which have been replaced by better streets near the shore (Boulevard du Midi and Promenade du Cours). It is dominated by the castle-hill (p. 101) beyond which lies the harbour (p. 101). On the right bank is the Strangers' Quarter, which is already much larger than the old town, and will soon occupy the whole space bounded on the W. by the brook Magnan and on the N. by the railway.

From the Principal Station (Pl. C, D, 2), near which there is a beautiful avenue of eucalypti (Eucalyptus globulus), we descend to the town by the handsome Avenue de la Gare (Pl. D. E. 2, 3), which is flanked by plane-trees. To the right stands the modern Gothic church of Notre-Dame (Pl. 19; D, 2), built by Chas. Normand. To the left are an Augustine Nunnery and the Hospice de la Charité (Pl. 31). — We then intersect another of the chief arteries of the new town, formed by the Boulevard Victor Hugo (right) and the Boulevard Dubouchage (left), the latter leading to the Boul. Carabacel (p. 95). — To the right, farther on, is the handsome building of the Crédit Lyonnais (p. 97), which also contains a well-supplied reading-room. Exhibitions of paintings are often held here in Feb. and March (open daily, 9.30-4). At the end of the Ave. de la Gare, to the right, diverges the Rue Masséna, which is continued by the long Rue de France. A Marble Cross, at the beginning of the street last named, commemorates the meeting of Charles V. and Francis I. in 1538, effected by Pope Paul III. It has given its name (Croix de Marbre) to this quarter of the town.

The Avenue de la Gare ends at the Place Masséna (Pl. E, 4), with its arcades, which forms, along with the adjoining Place du Casino (the old Pont-Neuf), built over the Paillon, the centre of the Strangers' Quarter. In the Place du Casino, to the left, stands the Casino Municipal (Pl. E, 4), a handsome structure erected in 1883, with a winter-garden, a theatre, gaming rooms, a café-restaurant, etc.

— Behind the Casino, and also built over the Paillon, is the SQUARE MASSÉNA (Pl. E, F, 4), embellished with a Statue of Masséna (p. 99) in bronze, by Carrier-Belleuse; on the pedestal in front Clio writes the marshal's name on the page of history; at the sides are reliefs. To the N. is the Quai St. Jean-Baptiste, lined with handsome houses.

The *Jardin Public (Pl. D, E, 4), covering the space between the Place du Casino and the sea, at and over the mouth of the Paillon, is prettily laid out, with palms, pepper-trees, aloes, laurels, and myrtles (music, see p. 98). Like the Promenade des Anglais, it forms one of the gathering-places of visitors to Nice. The Monument du Centenaire, to commemorate the first union of Nice with France (1792), is to be erected near the garden.

The *Promenade des Anglais (Pl. A-D, 4, 5), originally constructed by the English in 1822-24, for the sake of furnishing work to the unemployed, and since extended, stretches to the W. along the coast. It is shaded by palms and other trees and bordered with palatial hotels and villas. At the beginning of it the Jetép-Promenade (Pl. D, 4), a large and handsome structure of glass and iron, projects into the sea. This pier was originally erected about 12 years ago, but was soon destroyed by fire; the present structure has been built since 1890. It forms a kind of casino (adm., see p. 98). Opposite is the handsome Cercle de la Méditerranée (p. 98). The Promenade des Anglais is prolonged beyond the brook Magnan (Pl. A, 5) to Californie, a point of view 2½ M. distant. Those who do not care to walk may use the transway in the parallel Rue de France.

In the quarter adjoining the Promenade, at the angle formed by the Boul. Gambetta and the Boul. Victor Hugo (Pl. C, 3), is the handsome new Square Gambetta. — Farther to the N.W., beyond the main railway, is the Villa Bermond, with its 10,000 orange-trees, where Nicholas, Crown Prince of Russia, died in 1865. The site of the room in which he died is now occupied by a Memorial Chapel (Pl. B, 2).

The Boulevard du Midi (Pl. E, F, 4) forms the prolongation of the Promenade des Anglais towards the E., on the side of the Old Town (p. 99). It affords a good view of the Castle Hill, with its cascade (see next page).

Parallel with this boulevard runs the RUE ST. FRANÇOIS DB PAULE, one of the chief thoroughfares of the Old Town. In it, to the left, is the Hôtel de Ville (Pl. 34), with a marble group of Orestes and Minerva, by Hugoulin, in the court. Farther on is the Church of St. François-de-Paule (Pl. 16), dating from the 18th century. The *Théâtre Municipal, or Opera (Pl. 39), to the right, is a handsome edifice re-erected after the disastrous fire of 1881. Still farther on, also to the right, is the Public Library (Pl. 6), open daily from 9 to 4 or 5. It also contains a few Roman antiquities.

The Rue St. François-de-Paule is continued by the PROMENADE DU Cours (Pl. F, 4), formerly the chief street of Nice, where an

interesting market is held during the season. To the right extend the so-called *Terraces*, on the top of a double row of low houses. To the left, at the end of the Promenade, stands the *Prefecture* (Pl. 38), the old seat of government, built in 1611-13. Adjacent is the new *Palais de Justice* (Pl. 33), finished in 1892.

To the S.E. of the town rises the Castle Hill (Pl. F. G. 4; 320 ft.). which may be ascended from the N., E., or S.W. side in 20 min.; the S.W. approach is by a flight of steps (Escalier Lesage) from the Rue des Ponchettes. The hill was formerly crowned with a castle destroyed by the Duke of Berwick under Louis XIV. in 1706. Almost the only relic now standing is the Tour Bellanda (now private property). At the top of the hill is an artificial Waterfall, supplied by the city reservoir and the Canal de la Vésubie (p. 102). The plateau has been transformed into a promenade, which commands an admirable view in every direction: S. the Mediterranean; W. the coast, the promontory of Antibes, the Iles de Lérins, the mouth of the Var. and Nice at our feet; N. the valley of the Paillon, the monasteries of Cimiez and St. Pons, the distant castle of St. André, Mont Chauve, the Aspremont, and the Alps; E. the ancient Fort Montalban, and the promontory of Montboron (p. 102). The S. slope of the castle-hill, which descends precipitously to the sea, is called the Rauba Capeu ('hat-robber', owing to the prevalence of sudden gusts).

Among the monuments in the Cemetery, on the N. side of the castle-hill, are that of Gambetta (d. 1882) and a pyramid commemorating the victims of the fire at the Théâtre Municipal in 1881 (p. 100).

On the E. side of the castle-hill lies the Harbour (Pl. G, H, 4, 5), called Limpia from an excellent spring (limpida) near the E. pier. The Place Bellevue, at the foot of the hill, was embellished in 1840 with a marble Statue of Charles Felix, King of Sardinia, founder of the harbour. — To the N. of the castle-hill is the Square Garibaldi (Pl. G, 3), with a Statue of Garibaldi (1807-82), who was a native of Nice, by Etex and Délaye. No. 6, in this square, is the Museum of Natural History (open on Tues., Thurs., & Sat., 12-3).

The Pont Garibaldi (Pl. F, 3), crossing the Paillon, leads to the end of the Quai St. Jean-Baptiste (p. 100) and to the most populous quarter of the New Town, traversed by the Boul. Dubouchage.

The Musée Municipal (Pl. 7; E, 3), Boul. Dubouchage 39, in the old Exchange, is open daily, except Tuesday, from 10 to 4 in winter and from 9 to 12 and 2 to 5 in summer. Catalogue 60 c. Its contents include a collection of paintings, mainly by modern French artists, and also modern sculptures, casts, water-colours, pastels, and engravings.

The Environs of Nice afford many beautiful excursions.

About 2 M. to the N. of Nice, on a fertile hill, lies Cimiez, Ital.

Cimella (Hotels, etc., see p. 96), which is reached by the Boul. de Cimiez

(Pl. E, 1). It occupies the site of the Roman town of Cemenelum, of which part of an Amphitheatre (210 ft. long, 180 ft. wide), a quadrangular structure called a Temple of Apollo, and traces of baths and other buildings have been discovered. The first street to the right beyond the amphitheatre leads to the Capuchin Monastery of Cimiez, erected in 1540 on the foundation of a temple of Diana. Ladies are not admitted, except to the chapel, which contains two paintings by Bréa of Nice (d. 1513). - The second street to the right leads to a small Zoological Garden, on the E. slope of the hill (adm. 1 fr., including the brake from or to Nice, comp. p. 97; Café-Restaurant, dear).

A good road ascends on the right bank of the Paillon to the (40 min.) monastery of St. Pons, founded in 775 on the spot where St. Pontius, a Roman senator, suffered martyrdom in 261. It was destroyed by the Saracens in 970 and rebuilt in 999. The treaty by which the County of Nice was annexed to the Duchy of Savoy was concluded here in 1388. [This excursion may be combined with a visit to Cimiez (see above) by taking the road from St. Pons to Cimiez through the olive-groves on the hill.] — About 1/2 hr. from St. Pons, in the valley of the Garbe or Riousec, is the château of St. André, built in 1687, now occupied as a lunatic asylum. Farther up the valley (1/4 hr.) is the small grotto Les Cluses de St. André (adm. 50 c.), or rather a natural bridge over the brook. An avenue of cypresses leads thither from the château.

From the Grotto of St. André we may follow the road through the rocky ravine of the Garbe a little farther, and ascend to the left by a winding road to (1 hr.) the village of Falicon (Inn, poor), the highest point of which affords an admirable view. Near this point is the Grotte

des Chauves-Souris, which contains beautiful stalactites.

Farther up the valley of St. André, 7 M. from Nice, lies La Tourette (Ital. Torretta), a curious specimen of the ancient fortified villages of the district. It contains a picturesque ruin, which commands a very striking survey of the sterile mountain scene, Mont Chauve, Aspremont, and Châteauneuf, perched on a barren ridge of rock, with Montalban and the sea to the S.

About 4 M. to the N.E. of Torretta is the village of Chateauneuf, which is said to have been built in the 15th and 16th cent by the inhabitants of Nice as a refuge from Turkish invaders, but is now almost deserted owing to the want of water. This is another splendid point of

view. Adjacent are two fine stalactite grottoes.

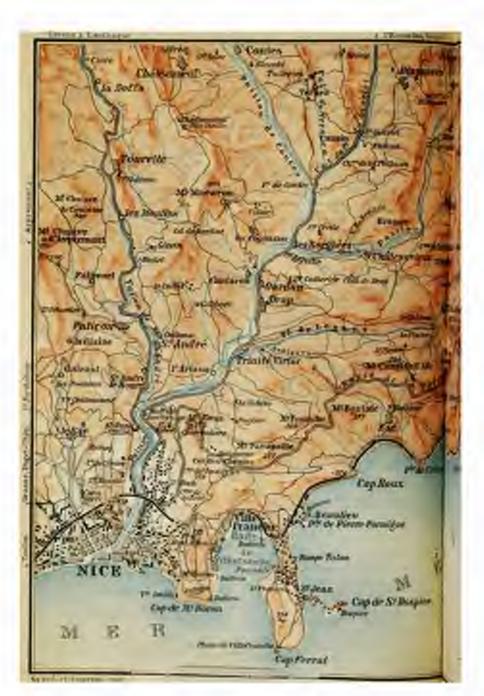
Instead of returning to Nice by the valley, we may proceed farther to the W. from Falicon (see above), and take a shorter but less attractive road, which turns to the left at a Chapel of St. Sebastian and leads to Nice via Le Ray and St. Maurice (tramway from this point, see p. 97). This road crosses the Canal de la Vésubie, an aqueduct 20 M. long, formed to supply Nice with water. Near the point of intersect on is Gairaut, with a reservoir and a picturesque cascade. - From the above-mentioned Chapel of St. Sebastian a path ascends to the top of the Mont Chauve d'Aspremont or Mont Cau (2780 ft.), formerly often visited for the sake of the view, but now rendered inaccessible through the construction of a fort.

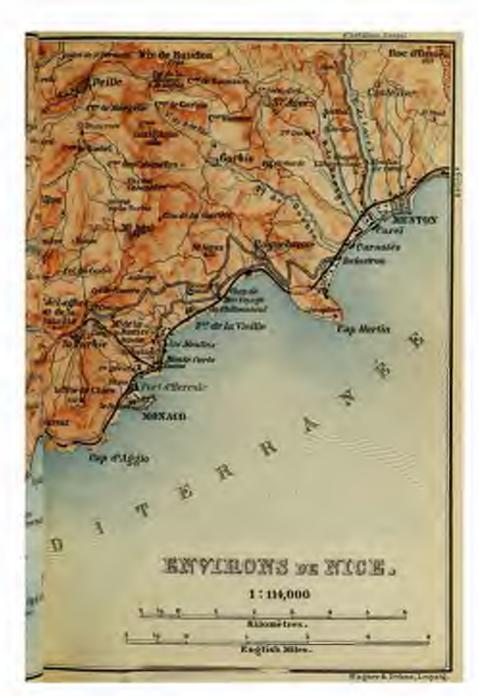
To the W. of Nice is the (11/2 hr.) Vallon Obscur, a ravine about 500 yds. long, reached vià St. Barthélemy (tramway to this point). Part of the ravine is accessible to pedestrians only. — Another plearant walk may be taken in the valley of the Magnan (p. 99), in which a road ascends to (2 M.) the church of La Madeleine. About 1/2 M. farther up is

the romantic ravine of the Puits aux Etoiles.

A fine excursion may be made to the Mouth of the Var (p. 103), either by carriage and pair (there and back 20-25 fr.) or by using the tramway to Californic (p. 97), which is 1 M. from the station of Var (p. 103) and 11/2 M. from the pretty Jardin d'Acclimatation (Restaurant) and the Racecourse (Champ de Courses), situated to the right and left of the railway.

To the E. of Nice stretches a chain of heights, easily accessible. The nearest to the sea is Montboron (950 ft.; 11/2 hr.), the fortified promontory separating Nice from Villefranche. On its slope runs the beautiful road (the first part named Boul. Carnot; Pl. H, 4) to (3 M.) Villefranche (p. 15;





omn. and carr., see p. 97; boat 10 fr.), with the conspicuous Villa Smith, a palatial red building in the Oriental style. To the left ascends the Route Forestière de Montboron. — If we follow the Villefranche road for 1½ M. more, a road on the right, crossing the railway by a stone bridge, will lead us to (3¼ M.) Beautieu (p. 95). Thence to St. Jean, see p. 92. — Montalban (1085 ft.), ascended in ½ hr. from Montboron by the Route Forestière, is crowned by a fort. — The Vinaigrier (1215 ft.), so called, it is said, from the sour wine it produces, is ascended by the old road in 1½ hr., or by a new road round Mont Gros in 2½-3 hrs. — On the Mont Gros (1220 ft.), 3 M. to the N., on the Route de la Corniche (see p. 92), is a fine Observatory (ng admission).

From Nice to Mentone by the Route de la Corniche, see p. 92; to Cuneo

and Turin, by the Col di Tenda, see R. 10.

The charming island of Corsica may also be visited from Nice (see Baedeker's Southern France). Steamboat to Ajaccio once weekly in 13-14 hrs.,

to Bastia once weekly in 11-12 hrs.

FROM NICE TO ST. MARTIN-VÉSUBIE, 361/2 M., diligence every night, in 91/2 hrs., besides halts (7, 6, 5 fr.). — The road leads to the N. viâ St. André (p. 102), and traverses an uninteresting valley. - 131/2 M. Levens (Hôt. National), an ancient village, on a height above the Vésubie, which joins the Var 11/2 M. farther down, immediately below the "Defile de l'Echaudan, a gorge 31/2 M. long, between precipitous rocks 1300 ft. in height. — We now ascend the picturesque Valley of the Vesubie, via (18 M.) Duranus, Utelle (2625 ft.), and St. Jean-de-la-Rivière, whence the Brech (5260 ft.; view) may be ascended in 4 hrs. viâ the Col du Ginesté. — 25 M. Le Suchet. — 28 M. Lantosque (Hôt. des Etrangers). [An excursion may be made hence to La Bolène and Belvedère (2800 ft.; Hôtel Franco), whence the Mont Clapier (9100 ft.), one of the finest points of view in the Maritime Alps, may be ascended in 8½ hrs. (comp. p. 51).] — Beyond (31½ M.) Roquebillière a road to the left leads to (7 M.) Berthemont (3280 ft.; Hotels), a summer station with a sulphureous spring. Farther on, also on the left, is Venanson, a little town in a picturesque situation. — 361/2 M. St. Martin-Vésubie or St. Martin-Lantosque (3/15 ft.; Hôtel des Alpes; Hôt. de Paris, etc.; Eng. Ch. Service), at the confluence of the two streams forming the Vésuble. a place growing in favour as a summer-resort from Nice. Many interesting excursions and ascents may be made hence: to the (2 hrs.) Cascade du Borréon (115 ft. in height), formed by the stream which descends on the N.; to the Madone de Fenestre (2600 ft.), a pilgrim resort, 21/2 hrs. to the N.E., beyond the frontier, surrounded by an amphitheatre of mountains comprising the Caval, Neighier, Ponset, Colomb, and Gélas; to the Left has Royréon relieved to the to the (2 hrs.) Combe de Salèze, to the left of the Borréon valley, to the Téte de Piagu (7685 ft.) and the Tête de la Palu (6990 ft.), to the left and right of the route to the Madone $(2^1/2 \text{ hrs. each})$; to the $(3^1/2 \text{ hrs.})$ Sirol (6610 ft.), on the S.W., beyond Venanson (see above); etc. For details, see Baedeker's Southern France

FROM NICE TO PUGET-THÉNIERS, 361/2 M., railway in 31/4 hrs. (fares 4 fr. 95, 3 fr. 65 c.). — This line (Ligne du Sud) ascends the Valley of the Var and is of interest for the difficulties overcome in its construction. For a description of it, see Baedeker's Southern France. — 361/2 M. Puget-Théniers (Laugery; Croix de Malte), with 1570 inhab., on the Var, is of

little interest to the tourist.

Continuation of the Railway from Nice to Cannes. — The first station beyond Nice is $(25^{1}/_{2} \text{ M.}) \ Var$, where the Nice Racecourse (p. 98) lies to the left and the Jardin d'Acclimatation (adm. 25 c.) to the right. We then cross the Var, an impetuous torrent which formed the frontier of France before the annexation of Nice in 1860. — 27 M. St. Laurent du Var. — 29 M. Cagnes; the little town, with an old castle of the Grimaldi (p. 94), lies on a hill to the right.

34 M. Antibes (Hôtel des Aigles-d'Or, Rue Thuret), a finely situated and fortified town of 7000 inhab., and a small seaport. It is the ancient Antipolis, a colony of the Massilians, founded to resist the Ligurian invasions. From this point there is a magnificent view as far as Nice, with its amphitheatre of mountains, snow-clad except in summer. The harbour is protected on the exposed side by a breakwater, 1540 ft. in length, by Vauban.

The Cap d'Antibes or de la Garoupe is a peninsula about 21/2 M. long, with luxuriant vegetation. La Garoupe (245 ft.), with a pilgrimage-chapel and a lighthouse, may be ascended in 3/4 hr. from Antibes. In this direction is the Villa Thurst, with a garden in connection with the Jardin des Plantes in Paris, open on Tuesdays. Near the end of the peninsula, about $2^{1}/2$ M. from Antibes, are several villas, one with the curious tomb of James Close, an Englishman. Another is the Hôtel du Cap, to which the nearest station is Juan-les-Pins (see below).

35 M. Juan-les-Pins. — 37 M. Golfe-Juan-Vallauris, on the

Golfe Juan, where Napoleon landed from Elba in 1815.

41 M. Cannes, see Baedeker's Southern France.

From Genoa to Pisa. Riviera di Levante.

1021/2 M. RAILWAY in 4-7 hrs. (fares 18 fr. 65, 13 fr. 5, 8 fr. 40 c.; express 20 fr. 50, 14 fr. 35 c.). The trains start from the Stazione Piazza Principe (local trains to Chiavari also from the Stazione Piazza Brignole; comp. the time-tables). Tickets to Nervi by the fast express are issued only as extensions of tickets to Genoa, on application being made immediately on the traveller's arrival in Genoa. - Finest views on the side of the train opposite to that on which passengers enter at Genoa. Travellers by the night-express, of course, miss all the scenery. Between Nervi and Spezia, however, the view is much interrupted by the numerous tunnels. Observe that it is dangerous to lean out of the carriage-window. — If time permit the traveller should drive from Recco to Chiavari (with ascent of the Monte di Fortofino, p. 106) and from Sestri to Spezia. Carriage and pair from Genoa to Spezia (or vice versa), about 120 fr. A bargain should be made with the driver directly, without the intervention of the hotel portier.

Genoa, p. 64. The train backs out of the Stazione Piazza Principe, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (4-5 min.).

2 M. Stazione Piazza Brignole. To the left we obtain a view of the fortress-crowned heights around Genoa (comp. p. 67).

The railway, parallel with the road at places, now follows the *RIVIERA DI LEVANTE, where the vegetation is less luxuriant than on the Riviera di Ponente (p. 80), but the scenery is almost more striking. The line is carried through numerous cuttings and more than eighty tunnels, some very long. The villages present a town-like appearance, with their narrow streets and lofty, substantial houses, closely built on the narrow sea-board or in short and confined valleys, and mostly painted externally as at Genoa.

The train crosses the insignificant Bisagno, and passes under S. Francesco d'Albaro by means of a tunnel. 4 M. Sturla. To the right the Mediterranean; to the left the olive-clad slopes of the Apennines, sprinkled with country-houses. 5 M. Quarto. 6 M. Ouinto (Alb. Quinto, with garden and sea-view), with numerous



villas, dense lemon plantations, and several fine palm-trees. In the foreground rises the promontory of *Portofino*. Three tunnels.

7½ M. Nervi. — Hotels. *Eden Hotel (proprietor Fanconi), in a palatial style, on the hill above the town, with garden stretching to the sea, R. 3-8, L. 3/4, A. 3/4, B. 11/2, déj. 31/2, D. 41/2, pens. 8-15 (L. extra), bath 3, omn. 11/2 fr.; *GR. Hôr.-Pens. Anglaise, in the main street, adjoining the park of the proprietor, the Marchese Gropallo, R. 3-6, L. 1, A. 1, B. 11/2, déj. 3, D. 5, pens. 9-15 fr.; Hôr.-Pens. Victoria, near the station and the sea, with shady garden, R. 2-5, L. 1/2, A. 3/4, B. 11/4, déj. 21/2, D. 4, pens. 8-12 fr. These three have lifts and are closed in summer. — *Hôr. Nervi, R., L., & A. 3-6, B. 11/4, déj. 21/2, D. 4, pens. 8-10 fr.; Albi-Pens. Svizzera, with restaurant, R., L., & A. 21/2-3, B. 1, déj. 21/4, D. 31/2, pens. 61/2-71/2 fr., these two at the corner of the main street and the street leading to the station; Hôr.-Pens. Bellevue, in a picturesque situation on the road to S. Ilario, R. 21/2-31/2, L. 1/2, B. 11/4, déj. 21/2, D. 31/2, pens. 61/2-8 fr., well spoken of.

Pensions. Pens. Bonera-Palazzo Gnecco, with large garden, in the W. of the town; Villa Sanitas, next the Villa Gropallo, pens. 7-10 fr.; Mme. Lindenberg, near the Municipio, with garden, pens. 7-8 fr., German; Villa Rosengarten; Villino Piccolo Eden. — Furnished Apartments (800-1500 fr. for the season) and villas (2500-4000 fr.) are scarce. A doctor should be con-

sulted as to situation.

Physicians. Dr. Frech-Trinius, Dr. Ortenau, Dr. Schetelig, Dr. Laudien, all of whom receive boarders. — Private Hospital (12-14 patients; pens. 13-18 fr. daily), under Dr. Frech-Trinius, in the Villa Quisisana, in the agrden of the Eden Hotel. — Chemists: one at the post-office; another opposite the Palazzo Gropallo. — Telegraph Office opposite the post-office.

- English Church Service at the Eden Hotel.

CLIMATE, etc. Nervi, the most important winter-station on the E. Riviera, is backed on the N. by Monte Giugo, and is sheltered on the N.W. by a spur of the Monte Fascia and on the W. by the promontory of Portofino, while it lies fully exposed to the S.E. wind. Its mean winter temperature (52° Fahr.) is almost the same as that of the W. Riviera, but the rainfall at Nervi is more copious and the periods of dry weather less prolonged. A feature of the place is the dust-free and sunny promenade, which runs along the shore above the rocky beach, and is protected by a lofty wall on the landward side. Pleasantly placed benches on the promenade and in the adjoining gardens afford resting-places for patients who wish to be much in the open air without taking active exercise. The choice of longer walks in the vicinity is limited.

Nervi, a small town with 2900 inhab., surrounded with groves of olives, oranges, and lemons, is much frequented in winter by English and Germans, as a health resort, and like Quinto and Sturla, by Italians in summer for the sea-bathing, but the beach is rocky. Among the villas the finest are Villa Gropallo (beautiful park, not always open; entrance by No. 55 in the main street; fee), Villa Serra, and Villa Croce (to the W., with superb grounds), all noteworthy for their luxuriant vegetation.

Besides the above-mentioned °Coast Promenade, another charming walk may be taken by the picturesque road, which, beginning opposite the Villa Gropallo in the main street, ascends in curves to (3/4 hr.) the church of S. Nario, halfway up the Monte Giugo (1594 ft.). On the way, and from beside the church, we obtain admirable views as far as Portofino on the E., and of the Riviera di Ponente and the Ligurian Alps on the W. The footpath (short-cut) may be chosen for the descent.

The numerous tunnels that now follow sadly interfere with the enjoyment of the view. — 9 M. Bogliasco; 91/2 M. Pieve di Sori;

101/2 M. Sori, beautifully situated, with a noble survey of sea and valley from the viaduct which passes high above the town and rivulet. — 13 M. Recco.

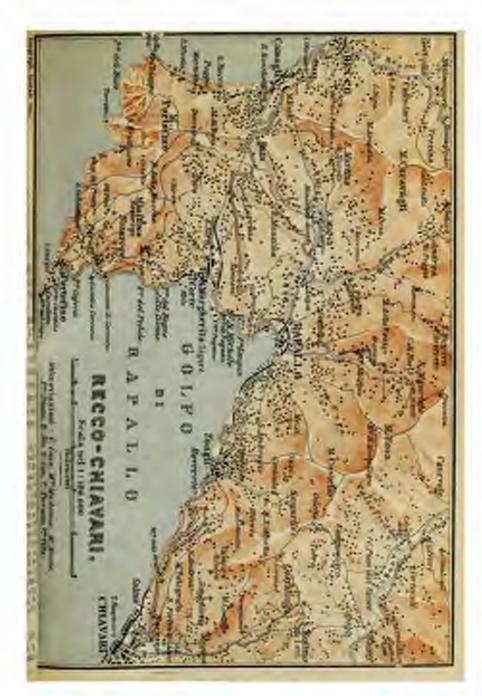
FROM RECCO TO RUTA, 21/2 M.; omnibus and carriages (3 fr.) at the station. Ruta (Italia, déj. 21/2. D. 3, pens. 6 fr., well spoken of), grandly situated at the highest point of the high-road (see below), is the best starting-point for the ascent of the 'Monte di Portofino (2010 ft.; guide not necessary). A good footpath, commanding fine views of both the Rivieras, ascends in 1/2 hr. to the top of the ridge, 3/4 hr. from the summit, with the Telegrafo or signal-station (no inn, provisions should be taken), which affords a magnificent survey of the Gulf of Genoa and as far as Spezia (Corsica is sometimes visible to the S.). — The descent to (11/2 hr.) S. Margherita or Portofino (see below) is very interesting, though fatiguing. From the descent to Portofino, a footpath (guide desirable) leads to the right, 20 min. below the summit, to (1/2 hr.) S. Frutuoso (Trattoria, unpretending), prettily situated between steep rocks on a bay at the S. side of the promontory. The church contains tombs (13-14th cent.) of the Doria family. A very rough path leads along the beach to Portofino, and it is advisable either to take a boat (2 fr.) or to return to the path mentioned above.

 $14^{1}/_{2}$ M. Camogli, on the coast, to the right, whence another ascent to the promontory of *Portofino* (3 hrs.) begins. Beyond the long *Tunnel of Ruta*, penetrating *Capo S. Margherita*, the train reaches the fertile plain of Rapallo, with its numerous villas.

171/2 M. S. Margherita Ligure (Grand Hotel, in a lofty situation with fine view, with garden, pens. 8-12 fr.; Hôtel Bellevue, R. 3, B. 11/2, D. 41/2, pens. incl. wine 8 fr., mediocre; Tratt. Colombo; Tratt. degli Amici), a town of 3600 inhab., situated on the coast, to the right, below the railway, is frequented as a winter-resort and for sea-bathing. In the Piazza Magenta is a fountain with a statue of Columbus by Tabacchi (1892), and by the Caffè Ligure is a statue of Garibaldi. Many of the women are engaged in lacemaking, while the men go in May as coral-fishers to the coasts of Sardinia and N. Africa.

On a commanding promontory, \(^{1}/2\) M. off, on the picturesque road to Rapallo (see below), is Marchese Spinola's Villa Pagana, with a beautiful garden. — The Monte di Portofino (see above) may be ascended from S. Margherita in 2 hrs. — The *Excursion to Portofino (boat 3-4 fr.; omnibus six times daily, 25 c.) is attractive. A good road runs to the S. along the shore, with fine views of the coast as far as the hills of Spezia, to the (1/2 hr.) suppressed monastery of Cervara, where, after the battle of Pavia, Francis I. of France, when detained here by contrary winds on his way to Madrid as the prisoner of Charles V., was once confined. Thence the road, passing the picturesque Castle of Paraggi (Mr. Brown) and the hamlet of the same name on a little bay, leads to (3/4 hr.) Portofino (Piccolo Hotel, Alb. Delfino, both unpretending; Osteria della Stella), a small seaport ensconced beneath the S.E. extremity of the promontory, with two old castles, now the property of Mr. Brown; the one situated at the extremity of the promontory (1/2 hr. from Portofino) commands a splendid prospect. — This excursion may be pleasantly prolonged by taking a boat (5-6 fr.) to (11/4 hr.) S. Fruttuoso (church, see above) and on to (3/4 hr.) the Punta della Chiappa, the S.W. extremity of the promontory; thence on foot to S. Rocco (1/2 hr.) and Camogli (1/2 hr.; see above).

 $18^1/_2$ M. Rapallo. — Hotels (no omnibuses at the station). Gr. Hôt. DE L'Europe, with small garden and sea-view, R. from 2, L. $^1/_2$, A. $^1/_2$, B. $^11/_2$, déj. 3, D. $^41/_2$, pens. 7-10, luggage 1- $^11/_2$ fr.; *Alb. & Pens. Rapallo



& DELLA POSTA, with sea view, R., L., & A. 21/2·3, B. 11/2, déj. 21/2, D. 31/2, pens. 6-9 fr., opposite the Europe; Alb. Rosa Bianca, pens. 6 fr., with good trattoria. — Physician, Dr. Bruck. — Lace at Gaet. Vassallo's. — Omnibus to S. Margherita. — Engl. Church Service at the Hôt. Rapallo.

CLIMATE. Rapallo is surrounded on the N. by a semicircle of moun-

CLIMATE. Rapallo is surrounded on the N. by a semicircle of mountains, which unite with the promontory of Portofino on the W., to form a tolerable shelter against the wind. Rapallo is cooler, moister, and rainier than Nervi, but far excels it in the number of its attractive walks.

Rapatlo, a small seaport with 2900 inhab., who make lace and do a brisk trade in olive-oil, has recently become a frequented winter-resort, owing to its agreeable climate and beautiful situation.

EXCURSIONS. By boat (11/2 hr.; 3-4 fr.) or by road (6 M) viâ S. Michele and S. Margherita to Portofino (p. 106). — Viâ Ruta to (21/2 hrs.) Recco, p. 106. — To the valley of S. Anna, 1/2 hr. to the N.W. — To the N.E. is the pilgrimage-church of *Madonna di Montallegro (2015 ft.; Inn, R. 2-3, pens. 5-6 fr.), reached by one of several routes in 21/2 hrs. (guide unnecessary), which commands a superb view to the N. and S. A path at the back of the hospice ascends to the top of the hill, where the view is still more extensive.

The district between Rapallo and Chiavari is one of the most beautiful in Italy, and should if possible be traversed by carriage (one-horse 8, two-horse 12 fr., in about 2 hrs.). — The next station after Rapallo is $(21^{1}/_{2} \text{ M.})$ Zoagli, a prettily situated little place, with a bronze statue of Conte Canevoro, founder of the hospital, and an interesting churchyard. The manufacture of satin is a house-industry here.

241/2 M. Chiavări (Fenice; Trattoria & Alb. del Negrino), a town with 7700 inhab., near the mouth of the Lavagna, where the mountains recede in a wide semicircle, manufactures lace, light chairs (sedie di Chiavari), and silk, and builds ships. It contains a handsome new Town Hall and statues of Garibaldi and Mazzini, by Rivalta. Pretty gardens beside the station.

Chiavari is the starting-point for the ascent of the Monte Penna (5690 ft.; 9-10 hrs.). The route leads via Borzonasca (carriage-road; omnibus 80 c.) and Sopra la Croce (Locanda Pittaluga), whence a steep footpath ascends to the summit (fine view of the Apennines and the sea).

251/2 M. Lavagna, a ship-building place, ancestral seat of the Counts Fieschi, and birthplace of Sinibaldo de' Fieschi, professor of law at Bologna, afterwards Pope Innocent IV. (1243-54). — 27 M. Cavi. Then a long tunnel.

281/2 M. Sestri Levante (Gr. Hôt. Sestri, new; Hôt. d'Europe, pens. 7 fr.; Hôt. d'Angleterre, pens. 6-7 fr., well spoken of), a town with 2500 inhab., picturesquely situated on a bay and shut in by a promontory.

The High Road from Sestri to Spezia, far superior to the railway in point of scenery (carriage and pair about 45 fr.; about 13 hrs.' walk), turns inland and after \(^1/2\) hr. diverges to the right from the old road to Parma vià Casarza, \(^1/2\) hr. diverges to the right from the old road to Parma vià Casarza, \(^1/2\) wooded mountains, affording a fine retrospect of Sestri. Below, to the left, is \(^1/2\) Casarza; and farther on, Moneglia (p. 108) is seen on the coast (to the right). Then a gradual ascent through a bleak district to the Osteria \(^1/2\) Baracca (2235 ft.), whence we descend into a pleasant valley in which lies the village of \(^1/2\) carrod\(^1/2\) no. After a slight ascent we next descend by \(^1/2\) Popliasca to \(^1/2\) Borghetto (Café Conti, clean, with rooms) and the valley

of the impetuous Vara, an affluent of the Magra. The road skirts the broad, gravelly bed of the river and then enters a wooded tract to the right. Beyond Baracca the sea is not visible until the last height before Spezia is attained at La Foce (p. 109), whence we enjoy a magnificent prospect of the bay and the precipitous Alpi Apuane (p. 109). We then descend by numerous windings to Spezia, which we enter by the Porta Genovese.

Beyond Sestri the mountains recede, and the train also leaves the coast for a time. Many tunnels. Several fine views of the sea and the rocky coast to the right. $31^{1}/_{2}$ M. Riva Trigoso; $34^{1}/_{2}$ M. Moneglia, close to the sea; 371/2 M. Deiva, at the entrance to a side-valley; 39 M. Framura; 41 M. Bonassola; 43 M. Lēvanto (Alb. Levanto, pens. 6 fr.; Stella d'Italia), a small town of 1600 inhab., with old fortifications, a small Giardino Pubblico, and good sea-baths. Again a succession of tunnels. 46 M. Monterosso; 48 M. Vernazza; 50 M. Corniglia; 511/4 M. Manarola; 52 M. Riomaggiore. Before reaching Spezia four more tunnels, the last very long (7 min.).

561/2 M. Spezia. - Hotels. *Croce DI MALTA, facing the sea, R. 3-10, A. 1, L. 3/4, B. 11/2, dej. incl. wine 3, D. incl. wine 5, omn. 1, pens. 8-12 fr.; ITALIA, with *Restaurant and sea-view, R., L., & A. 31/2, omn. 3/4 fr.—Alb. Roma, with sea-view, R. 2-21/2, L. 1/2, A. 1/2, B. 1, dej. 2, D. 31/2, pens. 6-7 fr., tolerable; Gran Bretagna, R., L., & A. 21/2, B. 3/4, dej. 2, D. 3, pens. 7 fr., mainly commercial; Alb. Continentale, at the station; Posta, Corso Cavour

Café. Café del Corso, near the Giardino Pubblico.

Baths. Warm baths at the two first-named hotels and next door to the Hôtel Italia. - Sea-baths at the Stabilimento Selene, on the N. side of the gulf, and at S. Terenzo (p. 109).

Post Office, Corso Cavour (8-12 and 2-6). — Telegraph Office, Via da Passano. - Chemists. Fossati, Via del Prione; International Pharmacy (English and German prescriptions), Via Chiodo 6.

Theatre. Politeama Duca di Genova, daily. - Music on Sun. and Thurs. in the Piazza Vitt. Emanuele.

Cabs. Per drive 80 c., at night 1 fr.; with two horses 1 and 11/4 fr. Circular drive via La Foce and Sarbia, with one horse 7, two horses 10 fr.; to Porto Venere, 8 and 12 fr.; to S. Terenzio and Lerici, 10 and 14 fr.;

to Porto Venere, 8 and 12 fr.; to S. Terenzio and Lerici, 10 and 14 fr.; carr. and pair to the top of the Monte di Castellana 20, to Sestri Levante 50, to Genoa 120 fr. (carriages at L. Cecchi's, Via Fazio, etc.). — Omnibus to or from the station 20 c., at night 30 c.; also to Porto Venere.

Boat with one rower, 11/2 fr. the first hr., 1 fr. each additional hr.; for 2 pers. 2 fr. and 1 fr. 20 c. each additional hr.; 3 pers. 21/2 fr. and 1 fr. 40 c.; 4 pers. 3 fr. and 1 fr. 60 c.; 5 pers. 31/2 and 2 fr.; to the Stabilimento Selene 30 c. (or 50, 60, 70, and 80 c.); to Le Grazie 11/2 fr. (or 1 fr. 80, 2 fr., 2 fr. 31, 2 fr. 50 c.); to S. Terenzo 2 fr. (or 2 fr. 40, 2 fr. 80, 3 fr. 20, 3 fr. 80 c.); to Porto Venere or to Lerici. 1 pers. 21/2 fr. to Palmaria 3 fr. (each adto Porto Venere or to Lerici, 1 pers. 21/2 fr., to Palmaria 3 fr. (each additional pers. 1/2 fr. more).

Steamboats. Via Le Grazie to Porto Venere, thrice daily in 11/2 hr., fare 30 c. (not recommended for ladies); to S. Terenzo and Lerici, hourly in summer, in 20 min., fare 30 c., there and back 50 c., at other seasons thrice daily, return-fare 60 c. (starting near the Hôt. Croce di Malta).

English Church Service in the Hôtel Croce di Malta. - English Vice-CONSUL: M. C. Gurney, Esq.

N.B. Visitors must not approach within 300 yds. of the forts.

Spezia, a town with 45,500 inhab., lies at the N.W. angle of the Golfo della Spezia, at the foot of beautiful hills fringed by picturesque villages and crowned with forts. The climate is very mild, resembling that of Pisa (p. 362), so that Spezia is frequented as a winter-residence by the English and for sea-bathing in summer by



the Italians. The chief centres of traffic are the Via Mazzini, on the coast, the neighbouring Piazza Vittorio Emanuele, in which is the attractive Giardino Pubblico, and the Via Chiodo. The harbour. one of the largest, safest, and most convenient in Europe, anciently praised by Ennius as the Lunai Portus, was surveyed by Napoleon I. as a war harbour, and since 1861 has been the chief war harbour of Italy. The entrance to the gulf is protected not only by several hill-forts, but also by the Diga Subacquea, an embankment nearly 2 M. long, constructed in 1874. Beside the latter, on the shore, are the two forts of S. Maria (W.) and S. Teresa (E.). The Royal Dockyard on the S.W. side of the town, constructed by General Chiodo (d. 1870), whose statue rises at the entrance, is a large establishment, 150 acres in extent (no admission). The marine artillery magazines in the bay of S. Vito cover an area of 100 acres. Spezia is also a trading and manufacturing place of some importance; and the construction of a commercial harbour, to the E. of the town, was begun in 1890.

Excursions. An admirable survey of the town and harbour is afforded by the *Giro della Foce* (carr., see p. 108; 2 hrs.' walk), a circular route leading to the hill of *La Foce* (790 ft.), on the road to Sestri Levante (p. 107) and returning viâ *Sarbia* on the ridge to the N.W. of Spezia. — To the S. of La Foce, reached by a good road, is the Monte Parodi (2200 ft.), commanding fine views. — A charming "Excursion may be made to Porto Venere, either by steamer (p. 108) or viâ the high-road (7 M.), constructed by Napoleon in 1808-12 (carr. and omnibus, see p. 108), which describes a wide curve round the bay of S. Vito, with the arsenal, and then skirts the S. shore of the gulf, via Marola, Fezzano, Panigaglia, and Le Grazie (steamboat station, p. 108). Porto Venere (Alb. Piaggione, unpretending), on the site of the ancient Portus Veneris, with the remains of fortifications built by the Genoese in 1113, is celebrated, like the fortified island of Palmaria (613 ft.) immediately opposite, for a yellow-veined black marble, known as 'Portoro'. Charming prospect from the ruined church of S. Pietro, rising high above the sea, and supposed to occupy the site of the temple of Venus. Between two rocks beneath the church is the *Grotta Arpaja*, or 'Byron's Grotto' (inscription), where the poet is said to have written much of his 'Corsair'. — The ascent of the fortified Monte di Castellana (1670 ft.) is made from Le Grazie (see above) in 2 hrs. by means of a picturesque winding road (carriages require a permesso from the Direzione Territoriale del Genio in Spezia). Fine view of the sea and the Rivieras from the top and during the ascent. - Several pleasant excursions may also be made on the N. side of the gulf by steamer (p. 108) or by carriage, the best being to S. Terenzo (sea-baths, p. 108), where Shelley passed his last days, and Lerici, both on the Bay of Lerici. A little to the E. of S. Terenzo, on the road to Lerici, is the Casa Maccarani, formerly the Casa Magni, where Lord Byron lived in 1822. Lerici, with a small harbour and an old castle, was the capital of the Gulf of Spezia in the Middle Ages. A road leads from Lerici to (41/2 M.) Sarzana (p. 110).

Railway from Spezia to Parma, see p. 310.

Soon after quitting Spezia we enjoy a beautiful view of the Gulf of Spezia to the right, and, to the left, of the jagged marble Alpi Apuane, the S.W. chain of the central Apennines, culminating in the Monte Pisanino (6385 ft.). — Beyond several tunnels we reach (61 M.) Vezzano Ligure (p. 310), whence the line to Parma diverges to the N. — 62½ M. Arcola, with a conspicuous campanile. The

train passes through a tunnel, and crosses the broad Magra, the ancient boundary between Italy and Liguria.

65½ M. Sarzana (Alb. di Londra), with 14,300 inhab., Rom. Sergiana, or Luna Nova, from its having succeeded the ancient Luna, with the picturesque fortification of Sarzanello, constructed by Castruccio Castracani (p. 374), was taken by the Florentines in 1467 under Lorenzo Magnifico, from whom it was wrested by Charles VIII. of France. It subsequently belonged to Genoa, and then to Sardinia. Sarzana was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55). The handsome Cathedral of white marble, in the Italian Gothic style, begun in 1355, contains an ancient painted crucifix from Luni. In S. Francesco is the tomb of Castruccio Castracani (d. 1328), by Giov. di Balduccio, of Pisa.

The environs are fertile. Near (70 M.) Luni are the ruins of Luna. This ancient Etruscan town fell to decay under the Roman emperors; in the middle ages it was destroyed by the Arabs (1016); and its episcopal see was transferred to Sarzana in 1465. The ruins of an amphitheatre and a circus are still traceable. From Luna the district derives its name of La Lunigiana. — Among the mountains to the left the quarries of white marble are visible.

72 M. Avenza, a small town on the brook of that name, above which rises an old castle of Castruccio Castracani, of 1322, with bold round towers and pinnacles, was once the frontier-town of the Duchy of Massa. On the coast to the right is a small harbour for the shipment of the Carrara marble.

Branch Railway in 16 min. (fares 60, 40, 30 c.) to (3 M.) -

Carrara (Alb. della Posta, well spoken of; one-horse carr. to Massa, 3-4 fr.), a pleasant little town with 11,900 inhab., most of whom gain their livelihood by working the marble. Some of the studios of the numerous sculptors are interesting. So also the following churches: S. Andrea, in the Gothic style of the 13th cent., with interesting façade and good sculptures; Madonna delle Grazie, with sumptuous decorations in marble. The Accademia delle Belle Arti contains works by sculptors of Carrara and several Roman antiquities found in the quarries of Fantiscritti (p. 111), e.g. a basrelief of Jupiter with Bacchus.

A visit to the far-famed quarries (Care) requires 2-3 hrs. at least (somewhat fatiguing). Guides 2-3 fr., but their services are not indispensable. Leaving the station, we follow the plane-tree avenue to the right, and then, after crossing the usually scanty stream of the Carrione by a bridge to the right, proceed to the left by the Via Vittorio Emanuele, the principal street of the town, passing a marble statue of Garibaidi (left), by Nicoli (1889), and the theatre, to the Piazza Alberica, which is adorned with a statue of the Grand-Duchess Maria Beatrice, over life-size, erected in 1861. — Thence the Via Alberica leads to the right to the Piazza dell' Accademia, in which is the Academy (see above) and a marble statue of Mazzini by Al. Biggi (1892). — We follow the Via S. Maria to the end of the town and ascend the valley by the banks of the Carrione. At (1/4 M.) a group of houses a path diverges to the right to large quarries of inferior marble, but we continue to follow the road, passing numerous marble cutting and polishing works. At the entrance to the (1 M.) village of Torano, we turn to the right and climb the steep lanes to the marble railway (see p.111), the metals of which we follow in the narrow shadeless upland valley, passing numerous quarries, to (1 M.) the station of Piazza. We may push on to the highest station (small restaurant), but the ascent is fatiguing,

and should be attempted only when time is abundant. About 400 quarries with 5000 workmen are at present in operation. The working hours are from 7 or 8 a.m. to 4 p.m., so that the visit should be begun not later than midday. A horn is blown as a signal when the rock is about to be blasted. The blocks of marble are carried away partly by means of oxwaggons, partly by means of a railway (Ferrovia Marmifera), which sends branches into several of the lateral valleys. Visitors are sometimes allowed to ride on the trains (the tunnels are very cold). The quarries of Monte Crestola and M. Sagro yield the best and largest blocks of the finer marble (marmo statuario); the coarser variety is known as marmo ordinario. Pretty quartz crystals are offered for sale. The quarries of Fantiseritti, 3 M. from Carrara, were worked by the ancient Romans.

76½ M. Massa (*Alb. Giappone; omnibus from the station to the town and to Carrara), formerly the capital of the Duchy of Massa-Carrara, which was united with Modena in 1829, with 9000 inhab., is pleasantly situated amidst hills, and enjoys a mild climate. The handsome rococo Château (17th cent.; now the prefecture) was a summer-residence of Napoleon's sister Elisa Bacciocchi, Duchess of Massa-Carrara. The loftily situated Castello (now a prison) commands a splendid view (permesso at the prefecture). The marble-quarries rival those of Carrara.

Country fertile and well cultivated. The picturesque ruined castle of *Montignoso* occupies an abrupt height to the left. $-80^1/_2$ M. Serravezza, a pleasant summer-resort, with marble-quarries, lies 2 M. to the N.E. of the station.

Serravezza is the starting-point for the exploration of the S. portion of the Alpi Apuane (p. 109). In the centre of the mountains, on the S.W. slope of the Monte Pania (6100 ft.), lies the Albergo Alpino (2235 ft.), which may be reached from Serravezza in about 4½-5 hrs., and in about the same time from Bagni di Lucca (p. 379) or from the station of Ponte a Mariano (p. 379).

83 M. Pietrasanta (Unione; Europa), a small town (4000 inhab.) with ancient walls, beautifully situated, was besieged and taken by Lorenzo de' Medici in 1482. The church of S. Martino (Il Duomo), begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by Stagio Stagi. Ancient font and bronzes by Donatello in the Battistero. Campanile of 1380. S. Agostino, an unfinished Gothic church of the 14th cent., contains a painting by Taddeo Zacchia, of 1519. In the Piazza is the pinnacled Town Hall. Near Pietrasanta are quicksilver-mines.

89½ M. Viareggio. — Hotels. *Hôt. DE RUSSIE, on the beach, with a dépendance, R. 2½, L. ¾, A. ¾, B. 1, déj. 2, D. 4, pens. 9 fr.; Alb. DI Roma; Hôt. D'Italie, R. 3-5, L. ½, A. ¾, B. 8, ¾, déj. incl. wine 2½, D. incl. wine 4, pens. 5-7 fr.; Corona D'Italia; Commercio; all these are near the beach; Hôt. Viareggio; Miss Haden's Pension, Via Ugo Foscolo 62, close to the sea, pens. 5-6 fr. in summer, more in winter. — Apartments moderate.

Viareggio, a small town on the coast (10,200 inhab.), and a seabathing place (Stabilimento Nettuno; Balena), has lately come into favour as a winter-resort. The climate resembles that of Pisa. The celebrated pine-wood (Pineta), which forms a half-circle round the place from N.E. to S.W., shelters it from the wind.

A monument to Shelley (p. 372), by Urbano Lucchesi, was erected in the Piazza Paolina in 1894.

On the side of the pedestal, encircled by intertwined branches of oak and olive, is a book bearing on its cover the word 'Prometeo'. Above this is the following inscription: — '1894 to P. B. Shelley, heart of hearts, in 1822 drowned in this sea, consumed by fire on this shore, where he meditated the addition to 'Prometheus Unbound' of a posthumous page in which every generation would have a token of its struggles, its tears, and its redemption'.

Walks in the somewhat neglected grounds of the Piazza Azeglio on the shore, or on the long Molo, with its lighthouse (view). The S. portion of the Pineta, which extends along the coast for $3^{1}/_{2}$ M., belonged to the Duchess of Madrid (d. 1893), first wife of Don Carlos, whose fine villa is about 3 M. from Viareggio. In the smaller and inferior part of the wood which belongs to the town are the ruins of a hippodrome. — Longer excursions to the beautifully situated Camajore (2 hrs.), and to the Lake of Massaciuccoli, near Torre del Lago (see below).

FROM VIAREGGIO TO LUCCA, 14 M., a branch-railway in 3/4-1 hr. viâ (5 M.) Massarosa and (81/2 M.) Nozzano. From Nozzano we may visit the so-called Bayni di Nerone, a beautifully situated Roman ruin on the road from Viareggio to Lucca, not far from the above-mentioned Lake of Massaciuccoli. From Lucca (p. 373) to Florence vià Pistoja, see pp. 380-387; to Bologna, see pp. 342, 341.

The line enters the marshy plain of the Serchio. $92^{1}/_{2}$ M. Torre del Lago. At $(97^{1}/_{2}$ M.) Migliarino we cross the Serchio.

1021/2 M. Pisa (p. 361). To the left, before the station, rise the cathedral, baptistery, and campanile. We then cross the Arno.

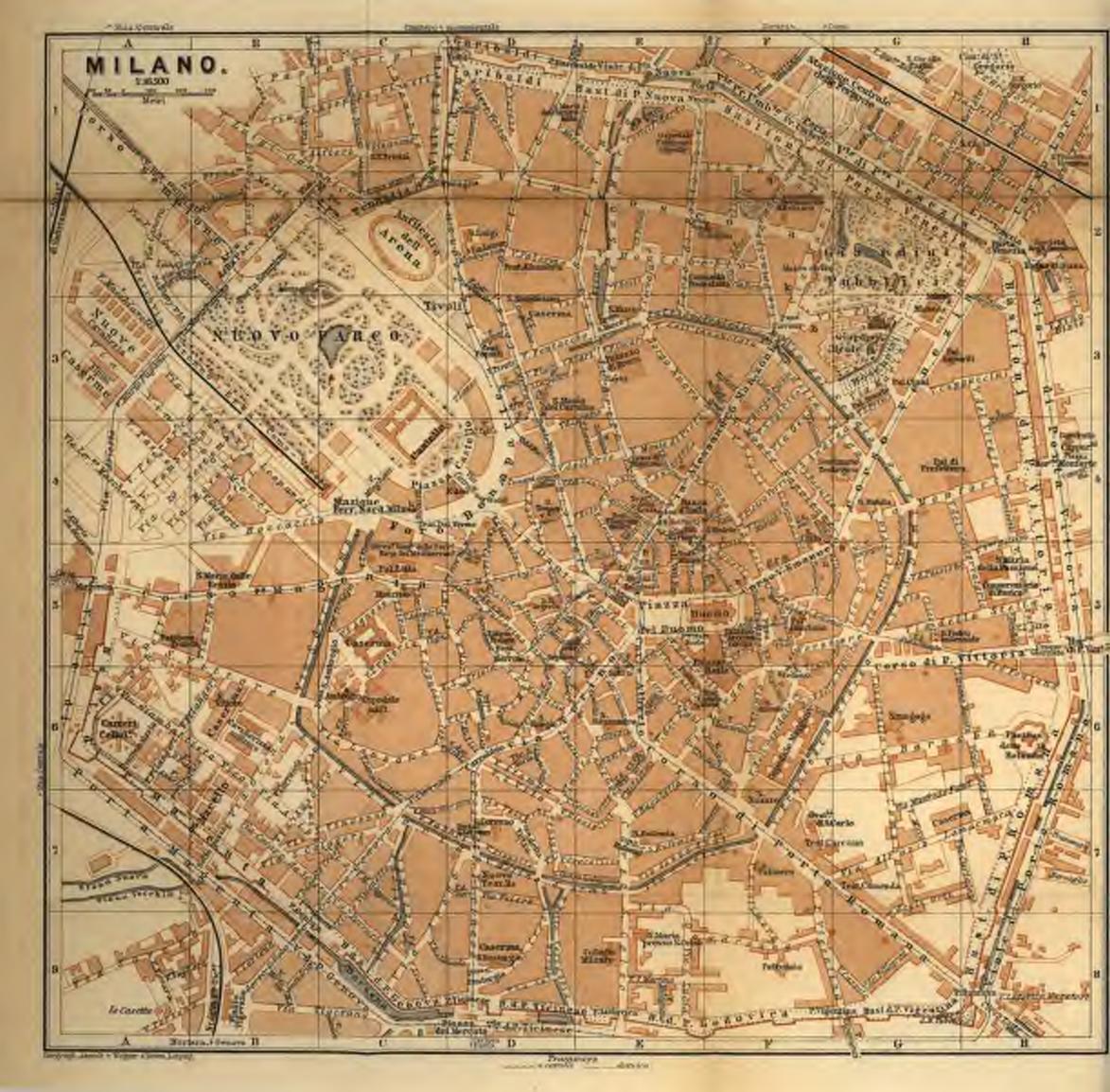
- -

IV. Lombardy.

19. Milan							
The Certosa di Pavia							
20. From Milan to Como and Lecco							
a. From Milan to Como viâ Saronno							
b. From Milan to Como and to Lecco viâ Monza 141							
21. From Milan to Bellagio. The Brianza							
22. Lake of Como							
From Colico to Sondrio and Bormio							
23. From Menaggio on the Lake of Como viâ Lugano to							
Luino on the Lago Maggiore							
24. From Milan to Laveno and Arona							
1. From Milan to Laveno							
a. Viâ Saronno and Varese							
From Varese to Como and to Porto Ceresio 159							
h. Viâ Gallarate							
From Gallarate to Varese							
2. From Milan to Arona							
25. Lago Maggiore							
26. From Domodossola to Novara. Lake of Orta 170							
27. From Milan to Voghera (Genoa) viâ Pavia 173							
From Pavia to Alessandria viâ Torre-Berretti and Valenza 175							
From Pavia to Brescia viâ Cremona							
From Pavia to Stradella							
28. From Milan to Mantua viâ Cremona							
From Cremona to Piacenza							
29. From Milan to Bergamo							
From Bergamo to Ponte della Selva							
From Bergamo to Lovere							
From Lecco to Brescia viâ Bergamo							
30. From Milan to Verona							
31. Brescia							
32. The Lago di Garda. Riva. Arco							
33. From Brescia to Edolo. Lago d'Iseo 196							

The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio. It is divided into the eight provinces of Como, Milano, Pavia, Sondrio, Bergamo, Cremona, Brescia, and Mantova, covering an area of about 9000 sq. M., and containing 3,713,331 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1703 Val Sesia, in 1706 Alessandria, in 1736 Tortona and Novara, and in 1743 Domodossola. The heart of the country, if we continue to use the simile, would then be the DISTRICT OF MILAN, or the tract lying between the Ticino, Po, and Adda. The three zones of cultivation are the same as in Piedmont, viz. the region of pastures among the mountains, that of the vine, fruit-trees, and the silk-culture on the lower undulating

country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The summers are hot and dry, rain being rare beyond the lower Alps, and falling more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines. The land, however, is more thoroughly irrigated than that of any other district in Europe, and the servitude of aquae ductus, or right to conduct water across the property of others, has been very prevalent here for centuries. A failure of the crops indeed is hardly possible, except when the summer is unusually cold. Meadows yield as many as twelve crops in the year, their growth being unretarded by the winter. The so-called Parmesan cheese is one of the well-known products of Lombardy. In the middle ages the importance of Milan was due to its woollen industries, but sheepbreeding has in modern times been largely superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime, that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 380 persons to the sq. mile, exclusive of the capital. The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us, it was occupied by the Etruscans, an Italian race, which about the 6th cent. B.C. was subjugated or expelled by Celts from the W. These immigrants founded Mediolanum (Milan), and traces of their language still survive in the modern dialect of the country. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till B.C. 220 that the Romans extended their supremacy to the banks of the Po. In the following century they constituted Gallia Cisalpina a province, on which Cæsar conferred the rights of citizenship in B.C. 46. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. From the 4th cent. on Milan surpassed Rome in extent, and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who became bishop in 374), long maintained its independence of the popes. The Lombards made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774. The Lombard dialect also contains a good many words derived from the German (thus, bron, gast, grà, piò, smessor, storà, and stosà, from the German Brun-nen, Gast, Greis, Pflug, Messer, stören, and stossen). The crown of Lombardy was worn successively by the Franconian and by the German Kings, the latter of whom, particularly the Othos, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan formed the headquarters of the former, and Cremona those of the latter party, and the power of the Hohenstaufen proved to be no match for the Lombard walls. The internal dissensions between the nobles and the townspeople, however, led to the creation of several new principalities. In 1287 Matteo degli Visconti of Milan (whose family was so called from their former office of 'vicecomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 appointed governor of Lombardy by the German King. Although banished for a time by the Guelph family Della Torre, both he and his sons and their posterity contrived to assert their right to the Signoria. The greatest of this family was Giovanni Galeazzo, who wrested the reins of government from his uncle in 1385, and extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. Just, however, as he was preparing at Florence to be crowned king of Italy, he died of the plague in 1402, in the 55th year of his age. On the extinction of the Visconti family in 1447, the condottiere Francesco Sforza ascended the throne, and under his descendants was developed to the utmost that despotism which Leo describes as 'a state in which the noblest institutions prosper when the



prince is a good man; in which the greatest horrors are possible when the prince cannot govern himself; a state which has everywhere thriven in Mohammedan countries, but rarely in the middle ages in other Christian countries besides this'. In 1494 when Lodovico il Moro induced Charles VIII. of France to undertake a campaign against Naples, he inaugurated a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. In 1525 the battle of Pavia constituted Charles V. arbiter of the fortunes of Italy. In 1535, after the death of the last Sforza, he invested his son, Philip II. of Spain, with the duchy of Milan. In 1713 the Spanish supremacy was followed by the Austrian in consequence of the War of Succession. On four occasions (1733, 1745, 1796, and 1800) the French took possession of Milan, and the Napoleonic period at length swept away the last relics of its mediæval institutions. Although Napoleon annexed the whole of Piedmont, Genoa, Parma, Tuscany, and Rome (about 36,000 sq. M. of Italian territory) to France, the erection of a kingdom of Italy contributed materially to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, S. Tyrol, Istria, the greater part of the Emilia, and the Marches (about 32,000 sq. M.). Milan was the capital, and Napoleon was king, but was represented by his stepson Eugène Beauharnais. The Austrian Supremacy, which was restored in 1815, proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (10th Nov., 1859), Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III., and by him to Sardinia.

19. Milan, Ital. Milāno.

Arrival. The Central Station (Pl. F, G, 1; Restaurant, high charges), a handsome and well-arranged structure, is decorated with frescoes by Pagliano, Induno, and Casnedi, and with sculptures by Vela, Strazza, Magni, and Tabacchi. Omnibuses from most of the hotels are in waiting (fare 1-11/2 fr.). Fiacre from the station to any part of the town 11/4 fr. (also at night), each large article of luggage 25 c., small articles taken inside the cab free. Tramway into the town 10 c. (hand-baggage only allowed). -The Stazione Ferrovie Nord (Pl. C, 4), a secondary station for the lines to Saronno and Como (p. 140), to Erba (p. 145), and to Varese and Laveno (p. 157), is connected with the Piazza del Duomo by an electric tramway (10 c.). Porterage to the town for luggage under 100 lbs. 50 c., according to tariff (from either station). - Railway-tickets of all kinds may also be procured at the Agenzia Internazionale di Viaggi (Fratelli Gondrand), Galleria Vitt. Emanuele 22-24, and (for the above-named side-lines) at the Agenzia Ferrovie Nord Milano, in the Hôtel Métropole. - For the stations of the Steam Tramways, see p. 117.

Hotels (all those of the first class have lifts). *CAVOUR (Pl. b; F, 3), Hotels (all those of the first class have lifts). *CAVOUR (Pl. b; F, 3), in the Piazza Cavour, R. 4½, L. 1, A. 1, B. 1½ fr.; *GRAND HÔTEL DE LA VILLE (Pl. a; F, 5), Corso Vittorio Emanuele, R. 3-15, L. 1, A. 1, B. ½, D. 5, pens. 15, omn. ½ fr.; *GRAND HÔTEL MILAN (Pl. c; F, 3, 4), Via Alessandro Manzoni 29, with ticket and luggage office, R. 3½-7, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1, electric light 1, heating 1 fr.; Continental (Pl. e; E, 4), Via Alessandro Manzoni, also with electric lighting, R., L., & A. 4-8, B. ½, déj. 3, D. 5, pens. from 10, omn. ½ fr.— The following are somewhat less expensive: *GRANDE BRETARNE & REICHMANN (Pl. d; D. E. 6). Via Torino 45 with lift, R., L., & A. TAGNE & REICHMANN (Pl. d; D. E, 6), Via Torino 45, with lift, R., L., & A. 4-6, B. 11/2, déj. 3, D. 4, pens. 9, omn. 11/2 fr.; "Hôtel Métropole, in the Piazza del Duomo, with lift, R. 21/2-4, A. 3/4, L. 3/4, B. 11/2, déj. 3, D. 41/2, pens. 81/2-12, omn. 1 fr.; Refecchino (Pl. p; E, 5), Via S. Margherita, with restaurant, R. 3-5, L. 3/4, A. 3/4, B. 11/2, déj. 3, D. 5, pens. 12, omn. 11/4 fr. — "Europa (Pl. f; F, 5), Corso Vitt. Emanuele 9, with lift and electric lighting, R. from 21/2, L. 3/4, A. 3/4, B. 11/2, déj. 3, D. 4, omn. 1, pens. 8-12 fr.; "Manin (Pl. k; F, 2), Via Manin, near the Giardini Pubblici, R. from 21/2, L. 3/4, A. 3/4, B. 11/2, déj. 3, D. 4, pens. from 91/2, omn. 1 fr.; *Roma (Pl. g; F, 5), Corso Vitt. Emanuele 7, with lift and restaurant, R. 21/2, A. 3/4, L. 3/4, B. 11/2, déj. 3, D. 41/2, pens. 9-11, omn. 1 fr.; Nazionale, Piazza della Scala 4, with electric lighting, R., L., & A. 21/2-31/2, B. 11/2, déj. 21/2, D. 4, pens. 8-10, omn. 1/2 fr., well spoken of. — The following are all good Italian houses of the second class: *Pozzo (Pl. 1; E, 6), Via Torino, R., 21/2 fr., L. 60, A. 60 c., B. 11/4, déj. 21/2, D. 41/2, pens. 9, omn. 1 fr.; *Feancia (Pl. m; F, 5), R. 2-21/2 fr., L. 60, A. 60 c., déj. 3, D. incl. wine 41/2, pens. 8-10, omn. 1 fr.; *Central St. Marc (Pl. h; E, 6), Via del Pesce, R., L., & A. from 21/2, B. 11/4, déj. 21/2, D. 4, pens. from 7, omn. 3/4 fr.; Bella Venezia (Pl. i; E, F, 5), Piazza S. Fedele, R. 21/2 fr., L. 60, A. 60 c., D. 4, omn. 1 fr.; *Ancora et Genève (Pl. n; F, 5), Via Agnello and Corso Vitt. Emanuele, R. 2-21/2 fr., L. 60, A. 60 c., B. 1/4, omn. 3/4 fr.; *Angioli, Via S. Protaso, R., L., & A. 21/2, B. 1, déj. 3, D. 4, omn. 3/4 fr.; *Lion et Trois Suisses (Pl. o; G, 4, 5), Corso Vittorio Emanuele, at the corner of the Via Durini, R. 11/2-2 fr., L. 60, A. 60 c., B. 11/4, déj. 21/2, D. 31/2, pens. 7, omn. 3/4 fr.; *Biscione & Bellevue, Piazza Fontana (Pl. F, 5), R., L., & A. 21/2-31/2, B. 11/2, déj. 21/2, D. 31/2, pens. 8, omn. 1/2 fr. — Unpretending Italian hotels, with trattorie: Hôr.-Pension Suisse, 7 fr., well spoken of; Falcone, Via del Falcone, well spoken of; Passarella, R., L., & A. 21/2, B. 1, déj. 2, D. 31/2, pens. 7/2, omn. 3/4 fr.; Pens. Viviani, Via Gabrio Casati, pens. 6-7 fr., A. 25, L. 30 c., well spoken of, all near the Piazza del Duomo; Agrello, Corso Vitt. Emanuele 2; *Commercio, Piazza Fontana 5, unpretending; Hôt. du Nord, Alb. Torino, Alb. Concordia, Alb. Como (with a pleasant garden), Alb. S. Gottardo, *Hôt. Terminus (R., L., & A. 21/2, D. 31/2 fr.), all these near the central station; Pension Ravizzi, Via Solferino 11.

Restaurants (Ristoranti, Trattorie; comp. p. xix). "Cova, Via S. Giuseppe, near the Scala, with a garden (evening concerts; 10 c. added on each order); "Biffi, "Gambrinus-Halle (formerly Gnocchi), "Savini, all three in the Galleria Vitt. Emanuele (see below); Accademia, Piazza della Scala; Orologio, behind the Duomo, charges reasonable. The above-mentioned second-class hotels are also restaurants. Fiaschetteria Toscana, behind the E. branch of the Galleria Vitt. Emanuele; good Tuscan wine.

Cafés (comp. p. xix). *Biff (concerts in the evening), Savint (see above), and Campari, all in the Galleria Vitt. Emanuele; *Cova, Via S. Giuseppe (see above); Caffè Antille, Via Alessandro Manzoni, opposite the Hôtel de Milan; Martini, Accademia (see above), both Piazza della Scala; Carini, Piazza del Duomo; Eden, Via Cairoli (see below); several cafés in the Giardini Pubblici (p. 136); delle Colonne, Corso Venezia 1. Beer in glasses may be procured at most of the cafés. — Panetone is a favourite kind of cake, chiefly used during the continuance of the Carnival.

Beer-Houses (Birrerie; 'tazza' or small glass 35 c., 'tazza grande' or half-litre 55 c.). Gambrinus-Halle, Galleria Vitt. Emanuele (p. 122), Munich beer, concert in the evening; Birreria Nazionale, a large establishment in the Via Carlo Alberto, on the W. side of the Piazza del Duomo (Vienna beer); Birreria Svizzera, Via Cappellari, near the Hôtel Métropole; Borghetti, Via Principe Umberto 29; Culmbacher Bierhalle, Via Mercanti 5; Naef, Via Dante, cor. of the Via Cordusio; Birreria della Scala, Piazza della Scala; Spatenbräu, Via Al. Manzoni (also luncheon-rooms), well spoken of.

Baths. Società delle Terme, Foro Bonaparte; Corso Vittorio Emanuele 17, clean and not expensive; Via Annunziata 11; Bagni Dufour, Via S. Vittore; Tre Re, Via Tre Alberghi 24 (Pl. E, 6); Via Pasquirolo 11, etc.—Swimming-Baths: *Bagno di Diana (Pl. H, 2), outside the Porta Venezia (1 fr., including free conveyance by tramway from the Piazza del Duomo).

Cabs ('Cittadine' or 'Broughams'; a tariff in each vehicle). Per drive by day 1 fr., by night $1^{1}/_{4}$ fr.; from the station to the town $1^{1}/_{4}$ fr.; half-hour 1 fr., per hour $1^{1}/_{2}$ fr.; each large article of luggage 25 c.

Electric Railway from the Piazza del Duomo through the Via Dante

to the Stazione Ferrovie Nord (Pl. C, 4) and on through the Via Vincenzo

Monti to the Porta Sempione (Pl. B, 2); fare 10c.

Tramways from the Piazza del Duomo to most of the city-gates. and to the station (fare 10 c., at night 20 c.); also round the town (Tramvia di Circonvallazione; from one gate to either of the next two 10 c.). A line is being made from the Central Railway Station to the Stazione Ferrovie Nord via the Porta Nuova. - Milan is also the centre of a network of STEAM TRAMWAYS, extending over almost the whole of Lombardy. The following are the principal lines diverging from Milan: 1. To Monza (p. 141; 1 hr.), starting from the church of S. Babila, Corso Venezia (Pl. G. 4); inside 80 c., outside 60 c. — 2. Tramway Interprovinciale, station in the Strada di Circonvallazione, outside the Porta Venezia (Pl. G. 1); lines to Monza and Barzand; to Vimercate; to Vaprio (with branch from Villafornace to Treviglio, p. 183, and thence to Bergamo, p. 179); to Lodi (p. 299); and to Caravaggio (p. 176). — 3. To Magenta (p. 62) and Castano, starting outside the Porta Magenta (Pl. A, 4, 5). - 4. To Seregno (p. 142), and thence on the one side to Carate-Brianza (p. 148), on the other to Giussano, starting from the Porta Volta (Pl. D, 1). — 5. To Melegnano (p. 299), S. Angelo Lodigiano (p. 299), and Lodi (p. 299), starting outside the Porta Romana (Pl. H, 8). - 6. To Pavia, see p. 173. - 7. To Saronno-Tradate (p. 157) and to Gallarate (p. 160), starting from the Foro Bonaparte, at the corner of the Via Mercato (Pl. D, 3).

Post Office (Pl. E, 6), Via Rastrelli 20, near the cathedral, at the back of the Palazzo Reale, open from 8 a.m. to 9 p.m. — Telegraph Office (Pl. E, 5), near the Borsa, Piazza dei Mercanti 19, groundfloor.

Theatres. The Teatro alla Scala (Pl. E, 4), the largest in Italy after

the S. Carlo Theatre at Naples, was built in 1778, and holds 3600 spectators. The opera and ballet are excellent, but performances take place during winter only; the interior is worthy of inspection (open 9-4; 1/2 fr.). — Teatro Manzoni (Pl. E, 5), Piazza S. Fedele, elegantly fitted up, good performances of comedy; Teatro Lirico Internazionale (on the site of the old T. Canobbiana), Via Larga (Pl. F, 6); Teatro Dal Verme (Pl. D, 4), operas and ballets, sometimes used as a circus; Teatro Filodrammatico (Pl. E, 4), Via S. Dalmazio, operas; Teatro Milanese, Corso Vittorio Emanuele, plays in the local dialect. — Eden Theatre of Varieties, Via Cairoli (Pl. D. 4);

the local dialect. — Each Theatre of Varieties, Via Caroli (Fl. B. 4);
Follia, Via dei Ratti (Pl. E, 5).

Bankers. Mylius & Co., Via Clerici 4 (Pl. E, 4); Weill, Schott Figli, & Co., Via S. Andrea 6 (Pl. F, G, 4); Zacc. Pisa, Via S. Giuseppe 4; Vonwiller & Co., Via Broletto 37; Bellinzaghi, Via Andegari 14. — Money-Changers: Minoletti, Piazza Mercanti (Pl. E, 5); Strada, Via Manzoni, etc.

Booksellers. Hoppi, Corso Vitt. Emanuele 37; F. Sacchi & Figli, Via

S. Margherita; Dumolard, Corso Vitt. Emanuele 21; Gius. Galli, Galleria Vitt. Emanuele 17 & 80; Libreria Treves, Gall. Vitt. Emanuele. — Newspapers. Perseveranza (10 c.); Corriere della Sera; La Sera; Lombardia;

Secolo, etc.

Shops. The best are in the Corso and the Galleria Vittorio Emanuele. The Città d'Italia, Piazza del Duomo, is an establishment in the style of the large Magasins at Paris. The Silk Industry of Milan, in which upwards of 200 considerable firms are engaged, is very important. The following are noted retail-dealers: Cogliati & Co., Corso Vitt. Emanuele, adjoining the Hôtel de la Ville; Osnago, Via S. Radegonda 5, to the N. of the Cathedral; Besozzi, Monghisoni, & Co., Corso Vitt. Emanuele 25. Marbles: Bianchi, Galleria Vitt. Emanuele. — Antiquities: Vedova Arrigoni, Via Senato; Erei, Via Monte Napoleone 26; A. Cantoni, Via Ugo Foscolo 1. — Optician: Duroni, Gall. Vitt. Emanuele 9. — Fancy Goods: Guglianetti, Corso Vitt. Emanuele, at the corner of the Via S. Paolo.

Gigars. Genuine havanas may be obtained at Galleria Vitt. Emanuele 90.
Physicians. Dr. John Hill, Via Principe Umberto 17; Dr. Francis
Cozzi, Via Monforte 6; Dr. Lindner, Via Senato 8a; Dr. Fornoni, Corso Vitt. Emanuele 26; Dr. Schulte, Via Cernaja. - Private Hospitals: Casa di Salute Parapini, Via La Marmora, near the Porta Romana; Asilo Evangelico, Via Monte Rosa 12, outside the Porta Magenta. - Chemists: Valcamonica & Introzzi, Corso Vitt. Eman. 4; Zambelletti, Piazza S. Carlo,

Corso Vitt. Emanuele (Pl. F. 4, 5); Talini, Via Alessandro Manzoni, opposite the Hôt. de Milan.

Cook's Tourist Office, Piazza del Duomo 45. - Goods Agents. Fratelli Gondrand, Via Tre Alberghi 3 (Pl. E, 6).

Permanent Art Exhibition, in the Palazzo della Società per le Belle Arti, Via Principe Umberto 32 (Pl. F, 2; open 10-4; 50 c.).

American Consul, Chas S. Hazelline, Esq., Via Monte Napoleone 7. British Vice-Consul, Alf. Edwards, Esq., Via Solferino 24; pro-consul, Wm.

M. Tweedie, Esq. English Church Service, Via Andegari 8, at 11 and 3. - Waldensian

Church, Piazza S. Giovanni in Conca.

Collections and Objects of Interest. [Artists receive free admission to Leonardo da Vinci's Last Supper, the Salone, and the Certosa di Pavia on application at the office on the groundfloor of the Brera, while peron application at the office of the groundhoof of the Biela, while permission for the Brera itself and the Museo Poldi-Pezzoldi is granted on the first floor. For a list of the national holidays, see p. xxii.

Ambrosiana. Library shown daily, 10-3, Sun. and holidays 1-3, fee 1/2 fr.; open to students from Nov. 12th to Aug. 31st, daily, 10-3, except

Wed., Sun., and festivals. *Pinacoteca*, daily, 10-3, 1/2 fr.; from May 1st to Sept. 30th, Wed., 10-3, free; p. 129.

Brera. Archaeological Museum, daily, 12-3, 1/2 fr., free on Sun and festivals. Library, daily, 9 to 4 or 5, Sun. 10-2, closed on holidays. Picture Gallery, daily, 9-4 (Nov.-Feb. 9-3), 1 fr.; on Sun. and holidays, 12-3, free; p. 124.

Last Supper of Leonardo da Vinci, daily, 9-4, 1 fr.; Sun., 12-3, free; p. 131.

Museo Poldi-Pezzőli, daily, 9-4, 1 fr.; Sun. & Thurs., free; p. 130.

Museo Poldi-Pezzőli, daily, 9-4, 1 fr.; Sun. & Thurs., free; p. 137.

Museo Poldi-Pezzőli, daily, 9-4, 1 fr.; Sun. & holidays, 11-3, free; p. 123.

Salone, daily, 11-4, 1 fr.; Sun. & Thurs., free; p. 136.

Principal Attractions. 1st day, in the morning: *Cathedral, ascend to the 'Roof; *Galleria Vittorio Emanuele; Piazza de' Mercanti; *Brera (picture-gallery); in the afternoon: S. Maria delle Grazie and *Leonardo da Vinci's Last Supper; S. Ambrogio, the oldest of the churches; in the evening: walk in the Corso Vitt. Emanuele and Piazza del Duomo, or in summer in the Giardini Pubblici. — 2nd day, in the morning: S. Eustorgio; *S. Lorenzo; S. Satiro; Ambrosiana (pictures); Museo Poldi-Pezzoli; in the afternoon: New Cemetery. — Excursion to the *Certosa di Pavia (p. 138); to Monza (p. 141; steam-tramway).

Milan (390 ft.), Ital. Milano, surnamed 'la grande', the Mediolanum of the Romans, which was rebuilt after its total destruction in 1162 by the Emp. Frederick Barbarossa, is the capital of Lombardy, the seat of an archbishop, the headquarters of an armycorps, the chief financial centre of Italy, and one of the wealthiest manufacturing and commercial towns in the country, silk and woollen goods, gloves, carriages, machinery, and art-furniture being the staple commodities. It also exports a considerable amount of cheese, butter, eggs, poultry, and other country produce. The town is situated on the small river Olona, which, however, is navigable and is connected by means of the Naviglio Grande (p. 62) with the Ticino and Lago Maggiore, by the Naviglio di Pavia with the Ticino and the Po, and by the Naviglio della Martesana with the Adda, the Lake of Como, and the Po. It is 7 M. in circumference and ranks next to Naples and Rome in point of population, containing with the suburbs, and a garrison of 5000 men, 425,800 inhabitants. There are numerous German and Swiss residents.

The favourable situation of Milan in the centre of Lombardy, near the beginning of several of the great Alpine passes, has always secured

for it a high degree of prosperity. Under the Romans it was one of the largest cities in Italy (p. 114), but owing to its repeated destruction hardly a trace of that period has been left. In the 11th cent. it contained 300,000 inhabitants. Its heroic struggles against the German emperors are well known. With the exception of S. Ambrogio and a few other churches, the city was totally destroyed in 1162 by the emperor Frederick Barbarossa, but in 1167 it was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona. It was afterwards ruled by the Visconti (1294-1447), then by the Sforza family (1447-1535). Under the supremacy of the latter it attained the zenith of its reputation as a patron of art, having been the residence of Bramante from 1476 to 1500, and of Leonardo da Vinci in 1485-1500 and 1506-16. The most eminent of Leonardo's followers who flourished here were Bernardino Luini, Cesare da Sesto, Giov. Ant. Boltraffio, Marco da Oggiono, Andrea Salaino, Giov. Pedrini, G. A. Bazzi ('il Sodoma'). and Gaud. Ferrari. — Milan with the rest of Lombardy afterwards passed into the hands of the Spaniards, and in 1714 fell to Austria. In 1796 it became the capital of the 'Cisalpine Republic', and then (down to 1815) that of the Kingdom of Italy. The bloody insurrection of 17th May, 1848, compelled the Austrians to evacuate the city, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859.

No town in Italy has undergone such marked improvement as Milan since the events of 1859. In the province of ART it has raised itself to the highest rank in the kingdom. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese Sculptors take great pride in their technical skill, and in effective imitations of nature. Among the best known are Barzaghi, Argenti, Calvi, Astori, and Barzaghia. — Painting is represented by Bianchi, Pagliano, Bouvier, Segantini, Steffani, Didioni, and others, but most of these artists seem to cultivate the modern Parisian style, and to be entirely oblivious

of their glorious old national traditions.

The old part of the town, which consists partly of narrow and irregular streets and partly of handsome modern structures, is enclosed by canals. Beyond these have sprung up suburbs (borghi), named after the different gates (Porta Venezia, Garibaldi, Sempione, etc.).

The focus of the commercial and public life of Milan is the *Piazza del Duomo (Pl. E, 5), which has recently been much extended, and is now enclosed by imposing edifices designed by Men-

goni (p. 122). It is a centre for omnibuses and tramways.

The celebrated **Cathedral (Pl. E, F, 5), dedicated 'Mariae Nascenti', as the inscription on the façade announces, and as the gilded statue on the tower over the dome also indicates, is regarded by the Milanese as the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville, the largest church in Europe. This huge structure covers an area of 14,000 sq. yds. (of which about 2400 sq. yds. are taken up by the walls and pillars), and holds about 40,000 people. The interior is 162 yds. in length, the transept 96 yds. in breadth, the façade 73 yds. in breadth; nave 157 ft. in height, 18 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof, marble like the rest of the building, is adorned with 98 turrets, and the exterior with upwards of 2000 statues in marble. The stained-glass windows in the choir are said to be the largest in the world. The structure, which was founded by the splendour-loving Gian Galeazzo Vis-

conti in 1386, occupies the site of the early-Christian basilica of S. Maria Maggiore. The general style of the building is Gothic, but shows many peculiarities. The author of the original design is unknown. Marco da Campione and Simone da Orsenigo have been named, but without any positive proof. The latter superintended the building-operations after 1387. The building progressed but slowly, owing to the dissensions between the Italian architects and the German and French masters (Heinrich von Gmünd, Ulrich von Füssingen, Jean Mignot, and others), who were frequently called to their aid. About the year 1500 Francesco di Giorgio of Siena and Giov. Ant. Amadeo appear to have been associated in the superintendence of the building, and after them the work was conducted by Dolcebuono, Cristofano Solari, etc. The crypt and the baptistery, the style of which is quite out of harmony with the general design of the building, were added in the second half of the 16th cent, by Pellegrino Tibaldi, who also laid down the marble pavement and designed a Baroque façade. The church was consecrated by S. Carlo Borromeo on Oct. 20th, 1577. The dome was begun in 1759 by the architects Croce and Merula, and was finished in 1775. The façade remained uncompleted, until in 1805 Napoleon (whose marble statue, in antique costume, is among those on the roof) caused the works to be resumed, according to Tibaldi's plan, with modifications by Amati. The facade is about to be restored according to the plan of the young architect Giuseppe Brentano (d. 1889), whose design won the first prize in an open competition in 1888.

The church is cruciform in shape, with double aisles and a transept, the latter also flanked with aisles. The INTERIOR is supported by fifty-two pillars, each 12 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 167). The band of brass in the pavement close to the entrance indicates the line of the meridian. RIGHT AISLE: Sarcophagus of Archbishop Aribert (1018-1045), above which is a gilded crucifix of the 11th century. Monument of Otto Visconti (d. 1295) and Johannes Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394). Tomb of Canon Vimercati, by Bambaja. — RIGHT TRANSEPT (W. wall): Monument of the brothers Giacomo and Gabriele de' Medici, erected by their brother Pope Pius IV. (1564), the three bronze statues by Leone Leoni (Arctino). Tickets for the roof (25 c., see p. 121) are obtained near this monument; the staircase leading to the dome is in the corner of the side-wall. The alter of the Offering of Mary (E. wall of S. transept) is adorned with fine reliefs by Bambaja, with a relief of the nativity of the Virgin by Tantardini at the foot. Adjacent is the Statue of St. Bartholomew by Marco Agrate (end of 16th cent.), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

The door of the S. Sacristy (to the right, in the choir) is remarkable for its richly sculptured Gothic decorations (14th cent.). The *Treasury here (adm. 1 fr.) contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Abp. Aribert; a diptych of the 6th cent.; bookcovers adorned with Italian and Byzantine carving of the early middle

ages; ivory vessel belonging to Bishop Godfrey; a golden Pax by Caradosso; and lastly a statue of Christ by Cristofano Solari.

In the ambulatory, a little farther on, is a sitting figure of Martin V. by Jacopino da Tradate (1421). Then the black marble Monument of Cardinal Marino Carracciolo (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520, by Bambaja. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three vast choir-windows, comprising Janguages. The stained glass in the three vast choir-windows, comprising 350 representations of scriptural subjects, were executed by Alois and Giov. Bertini of Guastalla during the present century; most of them are copies from old pictures. Before the N. Sacristy is reached, the Statue of Pius IV. is seen above, in a sitting posture, by Angelo Siciliano. The door of this sacristy is also adorned with fine sculptures in marble.

In the centre of the N. Transfer is a valuable bronze *Candelabrum, in the form of a tree with severa hornested in the 13th cent. and

in the form of a tree with seven branches, executed in the 13th cent., and

decorated with jewels, presented by Giov. Batt. Trivulzio, in 1562.

LEFT AISLE: Altarpiece, painted in 1600 by Fed. Baroccio, representing S. Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. Upon the adjoining altar of St. Joseph, the Nuptials of Mary, by F. Zuccaro. The following chapel contains the old wooden Crucifix which S. Carlo Borromeo bore in 1576, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the Monument of Abp. Arcimboldi (ca. 1550), and by the wall the statues of eight Apostles (13th cent.). Not far from the N. side-door is the Font, consisting of a sarcophagus of S. Dionysius (?); canopy by Pellegrino Tibaldi.

In front of the choir, below the dome, is the subterranean *Cappella S. Carlo Borromeo (p. 160), with the tomb of the saint; entrance opposite the doors to the sacristy, to the N. and S. of the choir (open till 10 a.m.; at other times 1 fr.; for showing the relics of the saint 5 fr.).

The traveller should not omit to ascend to the *Roof and Tower of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; open till an hour before sunset, in summer from 5 a.m.), where an excellent panorama of the Alps by F. Bozzoli may also be bought (also at Pirola's, Piazza della Scala 6; 1 fr.). As single visitors are not now admitted, except when other visitors are already at the top, a party of two or more must be made up. The well-informed guide demands 1 fr. per person for his services. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope.

VIEW. To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 2); between these two, lower down, the Superga (p. 38) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; to the left of the last the prominent Matterhorn; then the Cima di Jazzi, Strahlhorn, and Mischabel; N.W. the Monte Leone near the Simplon; the Bernese Alps; N. the summits of the St. Gotthard and Splügen, and E. in the distance the Ortler. S. the Certosa of Pavia (p. 138) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines. Perfectly clear weather is necessary to see all these points.

To the S., opposite the cathedral, stands the Palazzo Reale (Pl. E, F, 5, 6), built on the site of a palace of the Visconti in 1772, adorned with frescoes by Appiani, Luini, and Hayez, and containing several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1336) and apse of the fine half-Romanesque church of S. Gottardo, formerly the chapel of the Visconti. - Adjacent, on the E., is the large Archiepiscopal Palace (Arcivescovado; Pl. F, 5), by Pellegrino Tibaldi (1565), containing a fine court with a double colonnade and marble statues (Moses and Aaron) by Tantardini and Strazza. The second court, on the side next the Piazza Fontana, is embellished with Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is skirted by the Via Carlo Alberto (see p. 129), beyond which, to the N.W., lies the Piazza de' Mercanti (p. 129).

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the **Galleria Vittorio Emanuele (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by the architect Gius. Mengoni, one of the most gifted of modern Italian architects, who unfortunately lost his life by falling from the portal in 1877. The gallery, which is said to have cost 8 million fr. (320,0001.), is 320 yds. in length, 16 yds. in breadth, and 94 ft. in height. The form is that of a Latin cross, with an octagon in the centre. over which rises a cupola 180 ft. in height. The decorations are well-executed and bear testimony to the good taste of the Milanese. The octagon is adorned with frescoes, representing Europe, Asia, Africa, and America, while the frescoes on the entrance-arches are emblematic of Science, Industry, Art, and Agriculture. The gallery contains handsome shops, and is fitted with electric light.

The gallery is adorned with 24 statues of celebrated Italians: at the entrance from the Piazza del Duomo, Arnold of Brescia and G. B. Vico; in the octagon, on the right, Cavour, Emmanuel Philibert (p. 31), Vittore Pisano, Gian Galeazzo Visconti (p. 114); Romagnosi (p. 300), Pier Capponi, Macchiavelli, Marco Polo; Raphael, Galileo, Dante, Michael Angelo; Volta, Lanzone, Giov. da Procida, Beccaria, at the right lateral exit Beno de' Gozzadini and Columbus, at the left lateral exit Ferruccio and Monti; at the entrance from the Scala, Savonarola and Ugo Foscolo.

The Piazza della Scala (Pl. E, 4) is embellished with the *Monument of Leonardo da Vinci (1452-1519) by Magni, erected in 1872. The statue of the master in Carrara marble, over life-size, stands on a lofty pedestal, surrounded by Marco da Oggiono, Cesare da Sesto, Salaino, and Boltraffio, four of his pupils, and adorned with copies of his principal works in relief. — In the piazza, to the N.W., is the Teatro alla Scala (p. 117). To the S.E. is the large Palazzo Marino (Pl. E, 4), in which the Municipio has been established since 1861, erected in 1558 from designs by Galeazzo Alessi. The main façade, towards the Piazza della Scala, was completed in 1890 from the designs of Luca Beltrami. The court is handsome.

Behind the Pal. Marino is the Piazza S. Fedele, with a monument to Al. Manzoni (p. 145) and, to the N., the Jesuit church of S. Fedele (Pl. E, F, 4), erected by S. Carlo Borromeo in 1569 from designs by Pellegrino Tibaldi, containing a sumptuous high-altar. The adjoining Palazzo del Censo ed Archivio, formerly the Jesuit college, contains part of the government archives, chiefly documents relating

to the history of Milan. — To the N. of this point is the Via degli Omenoni with the palace of the same name (No. 1), erected by Leone Leoni and adorned with Caryatides. The Via degli Omenoni ends in the Piazza Belgiojoso, which contains the Palazzo Belgiojoso (No. 2) and Manzoni's house (No. 3).

Adjacent, Via Morone, No. 10 (Pl. F, 4), is the *Museo Poldi-Pezzoli, bequeathed to the town by Cav. Poldi-Pezzoli in 1879 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections include valuable pictures, arms and armour, and small objects of antiquity (adm., see p. 118; cata-

logue 1 fr.).

First Floor. In the library (to the left) is a portrait of an ecclesiastic, by Ribera. — The next two rooms contain nothing of importance. — SALA DORATA (to the right). In the cases at the window to the left, antique gold ornaments and silver plate, goldsmith's work of the 16-18th cent.; in the centre-cases, Romanesque crosses and reliquaries, valuable vessels embellished with gems and enamelling; in the last case, Roman and Oriental bronzes, antique glass, etc.; below the mirror, cloisonné enamel from China, Persian weapons. Among the pictures the following are most noteworthy: "21. Piero della Francesca, Portrait of a woman; 19. Vinc. Foppa (Ambrogio de Predis?), Portrait; 20. Crivelli, Christ and St. Francis; 17. Botticelli, Madonna; 18. Girolamo da Santa Croce, Portrait; 16. Luini, Betrothal of St. Catharine. The room also contains fine wood-carvings, carpets, Dresden, Chinese, and Sèvres porcelain, etc. — Sala Nera. Pictures: 23. Early Flemish Master, Annunciation; 31. V. Foppa, Madonna; 24. Signorelli, St. Barbara; 25. Borgognone, St. Catharine; Andrea Solario, 26. John the Baptist (1499), 29. St. Catharine. Also a marble statue by Bartolini, representing Reliance upon God. — Stanza da Letto. Pictures: 33. Bertini, Portrait of Cav. Poldi-Pezzoli; 35. Imitator of Botticelli, Descent from the Cross. Venetian glass. — I. Stanza a Quadre. 62. Marco Palmezzano, Portrait; 56. Domenichino, Cardinal; 57. Elsheimer, Landscape with Diana. — II. Stanza a Quadre: 83. Ant. da Murano, Madonna enthroned; Luini, 84. Tobias, 85. St. Jerome; no number, Gaud. Ferrari, Madonna with angels: Bart. Montagna, 98. St. Jerome, 100. St. Paul; *106. A. Solario, 109. Boltraffo, Madonna; above, *Ceima da Conegliano, Angel's head; 111. Lor. Costa, Saint. — III. Stanza a Quadre: 122. Mantegna, Madonna; 125. B. Luini, Christ bearing the Cross and the Virgin Mary; *127. Carpaccio, Venetian senator; *130. A. Solario, Flight into Egypt (1515); 138. School of Leonardo da Vinci, Madonna; *139. Fra Bartolommeo, Small altar-piece, with the Mado

The Via Alessandro Manzoni leads hence to the right to the Via Bigli, in which (No. 11) stands the Casa Taverna or Ponti, with a fine portal and an admirably restored court of the 16th century.

We next proceed from the Piazza della Scala to the N. by the Via S. Giuseppe (Pl. E, 4) and Via di Brera to the Brera. In the Via del Monte di Pietà, the second side-street on the right, is the handsome new Cassa di Risparmio, or savings-bank, by Balzaretti.

The *Brera (Pl. E, 3), or Palazzo di Scienze, Lettere ed Arti, formerly a Jesuits' College, contains the Picture Gallery described at p. 124, the Library founded in 1170 (300,000 vols.; adm., see

p. 118), a Collection of Coins (50,000), the Observatory, a collection of Casts from the Antique, and an Archaeological Museum (p. 128).

In the centre of the handsome Court by Richini is a bronze statue of *Napoleon I., as a Roman emperor, by Canova, considered one of his finest works. By the staircase, to the left, the statue of the celebrated jurist Beccarīa (d. 1794), who was the first scientific questioner of the wisdom of capital punishment. The court is also adorned with several other statues.

The staircase ascends to the first floor, on which is the *PICTURE GALLERY or Pinacotēca (adm., see p. 118; catalogue 11/2 fr.). — The gem of the collection is Raphael's Sposalizio (No. 270), the chief work of his first or Umbrian period. The numerous pictures of the Lombard school, and particularly the frescoes sawn out of churches, are also very valuable. The authenticity of the Head of Christ (No. 267) ascribed to Leonardo is open to considerable doubt. Among the oil-paintings, No. 265 by Bernardino Luini is a very meritorious work, and among the frescoes, Nos. 47 and 52, by the same master. The most interesting works of the early Italian school are Nos. 264, 273, and 282 by Mantegna. The collection also affords an instructive survey of the progress of Carlo Crivelli (who flourished in 1468-93; 2nd room), a master who connects the Paduan school with that of Venice. The most notable works of the latter school are No. 168 by Gentile Bellini, Nos. 284 and 261 by Giovanni Bellini, and Nos. 19 and 300 by Cima da Conegliano; and of a later period No. 209 by Bonifazio I., Nos. 248 and 288bis by Titian, and Nos. 253, 254, 255 (7th room) by Lorenzo Lotto, rivalled by Giov. Batt. Moroni (No. 214) of Bergamo. No. 456 by Domenichino, and No. 331 by Guercino, represent the Italian masters of the 17th century. The most important works of foreign schools are No. 447 by Rubens, No. 446 by Van Dyck, and No. 449 by Rembrandt. Each picture bears the name of the painter.

I. AND II. ANTE-CHAMBERS: 2-70. Frescoes by Bernardino Luini, some of them approaching the genre style (Nos. 2, 11, 13), scenes from the life of Mary (5, 19, 42, 43, 51, 63, 69, 73), *Madonna with St. Anthony and St. Barbara (47), God the Father (48), Angels (14, 26, 45, 49, 54, 68), and *St. Catharine placed in her sarcophagus by angels (52; with the inscription K. V. S. Ch., i.e. 'Katharina Virgo Sponsa Christi'); Bramantino (4); Marco da Oggiono (15, 20, 33); Foppa, St. Sebastian (71); Gaudenzio Ferrari, Adoration of the Magi (25). — To the left of this room is the APPENDICE AL VESTIBOLO, containing a continuation of the frescoes. To the right, 19. Borgognone, Madonna and angels; 15. Vinc. Foppa, Same subject; on the exit-wall, 13. Bern. Luini, Madonna with saints and the donor. - Adjacent is the GALLERIA OGGIONI. On the entrance-wall, Coronation of the Virgin; above, Pietà, both by Carlo Crivelli; to the right, 24. Bern. Luini, Madonna. - We return to the II. Ante-Chamber and enter —

Room I. Opposite the entrance, 87. Bernardino de' Conti, Madonna, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico Moro, his wife Beatrice, and their two children; 75. Borgognone, Coronation of the Virgin (1522); 88. Salaino, Madonna with saints; 96. Marco da Oggiono, Fall of Lucifer; 98. B. Luini, Madonna with saints; left wall, 107. G. Ferrari, Martyrdom of St. Catharine; on the entrance-wall, 139. Nuvolone (17th cent.), The artist's family. To the left is—

Brera.

Room II. To the right of the entrance, 159. Gentile da Fabriano, Coronation of the Virgin; 162. Ant. and Giov. da Murano, Madonna with saints; *167. Bart. Montagna, Madonna enthroned, with angels and saints, one of the artist's masterpieces (1499).

*168. Gentile Bellini, Preaching of St. Mark at Alexandria.

In this piece we 'perceive that the art of Gentile (brother of Giovanni) on the eve of his death was better than it had ever been before... The composition is fine, the figures have the individuality which he imparted, and the whole scene is full of stern and solid power.— 'History of Painting in North Italy', by Crowe and Cavalcasette.

172. Palma Vecchio, Adoration of the Magi (completed by Cariani?); 175. Giac. Francia, Madonna and saints; 178. Palmezzano, Coronation of the Virgin; 176. Niccolò Rondinelli, Madonna enthroned with four saints; *179. Ercole de' Roberti, Same subject; 181. Giac Francia, Madonna and saints; 177. Rondinelli, John the Evangelist appearing to Galla Placidia (p. 349); 186. Garofalo, Pietà; *187. Fra Carnevale (Piero della Francesca?), Madonna with saints and Duke Federigo da Montefeltro; 188. Giov. Santi (Raphael's father), Annunciation; 189. C. Crivelli, Christ on the Cross; *191. Cima da Conegliano, SS. Peter Martyr, Augustine, and Nicholas of Bari; 190, 194. Gentile da Fabriano, Two saints; *193. C. Crivelli, Madonna and Child; 195. Timoteo Viti, Annunciation, with John the Baptist and St. Sebastian; 197 bis Luca Signorelli, Madonna enthroned, with four saints (restored); 202. Girol. Genga, Madonna and saints.

Room III. To the left, 206. Moretto, Madonna on clouds, with SS. Jerome, Anthony Abbas, and Francis (the Madonna injured); *209. Bonifazio the Elder (d. 1540), Finding of Moses in the ark of bulrushes, in the style of Giorgione; 212. Paris Bordone, Baptism of Christ; 213. P. Veronese, Christ at the house of Simon the Pharisee; 215. Bonifazio II., Christ at Emmaus; 216. Paris Bordone, Descent of the Holy Ghost; 217. Jac. Tintoretto, Pieta; *214. Moroni, Navagiero, Podesta of Bergamo (1565); 218. Moroni, Assumption of the Virgin; P. Veronese, *219, 220, 221. Adoration of the Magi, with SS. Gregory and Jerome to the left and SS. Ambrose and Augustine to the right; 230. Jac. Tintoretto, SS. Helena, Macarius, Audrew, and Barbara; *227. Paoto Veronese, SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the finest 'conversazione' piece (see p. 242) by this master; 234 bis

Jac. Tintoretto, Finding of the body of St. Mark; 234. Girol. Savoldo, Madonna and saints.

Room IV. To the left, Moretto, 235. St. Francis of Assisi, 239. Assumption of the Virgin; 242. Paris Bordone, Madonna and saints; 244. Lor. Lotto, Pietà; *248. Titian, St. Jerome, a characteristic example of his later style (about 1560); 247, 249. Titian(?), Portraits.

In the adjoining ANTE-ROOM: 266. Copy of Michael Angelo (not Raphael), The Shooting of the Gods (original at Windsor Castle); 272. Giotto, Madonna (wings in the Academy of Bologna, see p. 339); 274, 279. Gentile da Fabriano, Saints; 10. Timoteo Viti, Madonna and saints. — We now turn to the left into —

Room V, which contains the chief treasures of the collection. To the left, *288bis. Titian, Portrait of Count Porzia (of the master's middle period); 288. Vitt. Carpaccio, St. Stephen and the Scribes; 328. Lor. Costa, Adoration of the Magi (1499); 261. Giov. Bellini, Madonna (an early work, with a Greek inscription); 100. Giov. Pedrini, Mary Magdalen; 264. Mantegna, Large altar-piece in twelve sections, at the top Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 23 years old; *265. Luini, Madonna in an arbour of roses; *267. Leon. da Vinci (?), Head of Christ; 263 bis. Franc. Napoletano (a little-known pupil of Leon. da Vinci), Madonna.

**270. Raphael's far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of S. Francesco in Città di

Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of Perugino (now at Caën), in whose studio Raphael then worked. In both paintings the top is rounded, and in both a small polygonal temple, a charming forecast of Bramante's buildings, rises in the background. The central part of the foreground is occupied by the long-bearded high-priest, who joins the hands of the bridal pair; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors, the most passionate of whom breaks his shrivelled wand. A closer examination of Raphael's work, however, divulges so many points of divergence, as to make the observer almost oblivious to its Peruginesque character. The transposition of the bride and bridegroom with their attendant groups to opposite sides of the canvas is a purely external difference and one of little significance, but the conception and drawing of the individual figures and the more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — 'Raffael und Michelangelo', by Prof. Anton Springer.

262bis. Borgognone, Madonna with a Carthusian and St. Catharine; 262. Luca Signorelli, Scourging of Christ (an early work).

273. Mantegna, Pieta, painted about 1474.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature, and imitating light, shade, and reflection with a carefulness and perseverance only equalled by Leonardo and Durer; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.'— C. & C.

280. Andrea Solario, Portrait; *282. Mantegna, Madonna in a nimbus of angels' heads, a work of surpassing beauty; 282bis. Sodoma, Madonna with the Lamb, painted under the influence of Leonardo da Vinci; 106bis. Gaud. Ferrari, Madonna; 315. Liberale da Verona, St. Sebastian; *106. A. Solario, Madonna with SS. Joseph and Jerome (1495; restored).

Room VI. Over the door, 406bis. Girol. da Treviso, Pietà; *283. C. Crivelli, Madonna and saints (1482); *284. Giov. Bellini, Pietà, an early and genuinely impassioned work; 286, 289. Cima da Conegliano, Saints; 287. Stefano da Zevio, Adoration of the Magi (signed, 1435); 290. Palma Vecchio, SS. Helena and Constantine, Rochus and Sebastian; 296. Franc. Morone (not Moroni), Madonna enthroned; *297. Giov. Bellini, Madonna (a late work; 1510); Cima, *300. SS. Peter, Paul, and John the Baptist, 302. St. Jerome.

Room VII. 199bis. Torbido, Portraît; 306bis. Paris Bordone, Love-scene; 307. Vitt. Carpaccio, Presentation in the Temple.

Lorenzo Lotto, *253. Portrait of a woman, *254, *255. Portraits of men.

'The fine-chiselled features (of No. 253), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparence; and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect... A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a pelisse with a fox skin collar; he is bare-headed and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth'. — C. & C.

Room VIII: 324. Guido Reni, SS. Paul and Peter; 326. Franc. Albani, Dance of Cupids; 331. Guercino, Abraham and Hagar; 333. Dosso Dossi, St. Sebastian; 334. Fr. Francia, Annunciation

(retouched).

ROOM IX: 346. Jan van der Meer of Haarlem (not Hobbema), Forest landscape; 352, 353. Bernardino Bellotto (Canaletto), Land scapes (from the environs of Varese); 367. Jan Brueghel, Village street (1607); 370, 381. J. Fyt, Game; *449. Rembrandt, The artist's sister (an early work; 1632); *446. A. van Dyck, Portrait.

Room X: to the left, 390. Velazquez (?), Dead monk; 391. Salvator Rosa, St. Paul the Hermit; 447. Rubens, Last Supper; 384. Snyders, Stag-hunt; 442. A. van Dyck, Madonna and Child, with St. Anthony of Padua; 443. Jacob Jordaens, Abraham's sacrifice; 428 bis. Giulio Campi, The Virgin enthroned, between two saints and the donor (1530); 424. L. Cambiaso, Adoration of the Shepherds; 423. Castiglioni, Exodus of the Israelites; 432. Raphael Mengs, Annibali the musician (1752); 415. Sassoferrato, Madonna; farther on, 402. Pietro du Cortona, Madonna and saints; 401. Gasp. Poussin, Forest landscape.

Room XI: on the right, 479. Luca Longhi, Madonna with St.

Paul and St. Anthony of Padua (1538); 463. Ann. Carracci, Christ and the woman of Samaria; 456. Domenichino, Madonna with St. John the Evangelist and St. Petronius.

Room XII: By the window, Busts of Manzoni by Strazza and Hayez by Argenti; by the opposite wall, bust of Longhi by Pacetti.

To the left, farther on, are several rooms (usually closed) containing modern pictures, sketches of academicians, casts from the antique, Renaissance and modern sculptures. (An annual exhibition of art takes place in these rooms, generally in September.) — Room XX: by the rear-wall, Canova, Vestal Virgin; Thorvaldsen, The Graces and Cupid. — The last but one of the rooms (XXIII) with modern pictures contains portraits, the best of which are those of Niccolini by Ussi, Cavour and Manzoni by Hayez, and D'Azeglio by Sala.

The Museo Archeologico on the groundfloor (adm., see p. 118; entrance in the small Piazza di Brera, or through a passage to the right on the groundfloor) contains a rich but imperfectly arranged collection of antique, mediæval, and modern works of art, including some fine Renaissance sculptures.

I. ROOM. Wall of the door (right): Sculptures from Porta Tosa (12th cent.) below a terracotta arch; by the last pillar, late-Greek tombrelief; adjoining it a Renaissance 'putto'. Window-wall: Mediæval sculpture from the tympanum of a church; in the middle, four ancient porphyry columns from S. Cristoforo. Next wall: Roman and mediæval architectural fragments. Fourth wall: Portions of the monument of Gaston de Foix (who fell at the battle of Ravenna in 1512, see p. 352), from the monastery of S. Marta, the most important being a recumbent *Figure of the hero by Bambaja. Monument of Lancino Curzio (d. 1513), by the same master. Marble frame-work of a door from the Palazzo Medici, with the arms and portraits of Francesco Sforza and Bianca Maria Visconti, attributed to *Michelozzo*, the builder of the palace. In the corner, Monument of Bishop Bagareto by *And. Fusina* (1517). — By the pillars to the right, and between them: Ancient Roman sarcophagus; Roman cippus. Last pillar: Fragment of a stele, a youth leaning on a staff (Greek); to the left, Head of Zeus (nose modern). Monument of Regina della Scala, wife of Bernabò Visconti; bust of a lady (15th cent.). In the centre: Large monument of Bernabo Visconti, erected by himself during his lifetime (1354), resting on twelve columns, and richly gilded; on the sarcophagus are reliefs, in front the four Evangelists, at the back the coronation of Mary; at the sides the Crucifixion and a Pietà; above, the equestrian statue of Visconti. - II. Room. Above the door, Statuettes from the Porta Orientale; in the corner to the right of the entrance, a mediæval bell (1352); on the right, suits of armour and bronze implements from the graves of Gauls discovered near Sesto Calende in 1867; in the cabinets, relies from tombs excavated in the Giardino Pubblico, terracottas, crystal, ivorycarvings; in the corner, bronzes, including an admirable portrait-head by Michael Angelo; sculptures in marble and ivory; majolica; mediæval goldsmith's work; Egyptian antiquities.

A little to the S.W., in the Piazza del Carmine, is the Gothic church of **S. Maria del Carmine** (Pl. D, 3, 4) of the 15th cent., now modernised, containing a Madonna in fresco by *Luini*. In the adjacent Via Clerici (Pl. E, 4) is the *Palazzo Clerici*, now a law-court (Tribunale), with the fine rococo Sala del Tiepolo (always open). — To the N.W. of the Brera is the church of **S. Simpliciano** (Pl. D, 3); a fine Romanesque structure, containing a triumphal arch adorned with 'putti' by *Luini*, and a Coronation of the Virgin by *Borgognone* (in the apse). — Farther on, in the direction of the Porta Garibaldi,

is the church of **S. Maria Incoronata** (Pl. D, 1), built by Francesco and Bianca Sforza. The Cappella Bossi contains the tombs of Giov. Tolentino (1517) and Archbishop Gabr. Sforza.

To the W. of the Piazza del Duomo, beyond the Via Carlo Alberto (p. 122), lies the *Piazza de' Mercanti (Pl. E, 5), the central point of the mediæval city, and formerly provided with five gates. In the centre of the Piazza is the building which was formerly the Patazzo della Ragione, a large hall erected in 1228-33 by the podesta (or mayor) Tresseno, to whom an equestrian relief was placed on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari were the Waldensians). The groundfloor is now the corn-exchange, above which is the Archivio Notarile. On the N. side of the piazza is the ancient Palazzo dei Giureconsulti with a tower, erected by Vinc. Seregni (1564), with the exchange and telegraph-office on the groundfloor; on the S. side are the Loggia degli Osii, erected in 1315, and the Collegio dei Nobili (1625).

We proceed hence to the S.W., through the archway and the Via dei Ratti, to the Via and Piazza della Rosa. No. 2 in the latter is the celebrated *Biblioteca Ambrosiana (Pl. D, E, 5), which contains 160,000 vols. of printed books, and 15,000 MSS., some of them of great importance, and also a valuable collection of objects of art (adm., see p. 118; entrance from the reading-room, to the right, in the court). The director of the library is Cav. Sacerdote Ceriani, the Orientalist.

In the Biblioteca, which is on the groundfloor, many of the most interesting MSS. are exhibited to the public. Among the chief treasures are fragments of a MS. of Homer illuminated, of the end of the 4th cent.; a copy of Virgil, with marginalia by Petrarch; a palimpsest of the 5th cent. with the Pauline epistles and other parts of Ulfila's Gothic translation of the Bible, along with a fragment of a Gothic calendar (from Bobbio, p. 302); Dante's Divine Comedy, a MS. of the first half of the 14th cent.; the celebrated *Codex Atlanticus, being a collection of original drawings and MSS. of Leonardo da Vinci; a number of miniatures; letters of Lucretia Borgia, S. Carlo Borromeo, Ariosto, Tasso, Galileo, Liguori, etc. — The side-rooms contain a few sculptures in marble: parts of the tomb of Gaston de Foix (p. 352); Cupid in marble, R. Schadow; bust of Byron and several reliefs by Thorvaldsen. Also a Roman mosaic and a fresco of Christ crowned with thorns by Bern. Luini.

FIRST FLOOR. The second door on the left leads to the Cabinet of Bronzes, containing busts of Canova and Thorvaldsen, the latter by the master himself, and pictures of no great value: 46. Raphael Mengs, Pope Clement XIII.; 41. Venetian School (?), St. Sebastian; 30. Marco Basatti, Risen Christ; 24. Lorenzo Lotto (?), Madonna. — A short staircase leads to the

Finacoteca. I. and II. Rooms: Engravings. — III. Room. Opposite the windows: 52. Savoldo, Transfiguration (copy; original in the Palazzo degli Uffizi, p. 412); *54. Ambrogio Borgognone, Madonna enthroned, with saints and singing angels; 72. S. Botticelli, Madonna and angels; above, 70. Baroccio, Nativity; on the end-wall, 96. Cariani, Bearing of the Cross. — To the right is Room IV.: 312. Giov. Batt. Moroni, Portrait (1554); also landscapes by J. Brueghel and Brill. — V. Room: Paintings of the 17th century. — We return through the III. Room, to the VI. Room. On the sides of the

entrance, 260, 261. Boltraffio, Large portrait-heads of a man and a woman, in chalk; 262. G. Ferrari, Marriage of the Virgin. Farther on, on the endwall to the right: *231. Bonifazio I., Holy Family, with Tobias and the angel (injured by restoration); 230. Jac. Bassano, Adoration of the Shepherds. On the window-wall are drawings of the School of Leonardo, and a few specimens from his own hand, including some of his celebrated caricatures. Opposite is **Raphael's Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the additions of the sitting figure at the foot of the staircase, the temple-colonnade, and the portrait of Raphael himself, are unimportant.—On the exitall: Bramantino, 272. Madonna with saints, 273. Adoration of the Holy Child (an early work); 277. Giov. Pedrini, and 274. Marco da Oggiono, Madonnas; 279. Boltraffio, Portrait; 281. B. Luini, Holy Family (after Da Vinci's cartoon in London); *282. Leonardo da Vinci (?), Portrait (unfinished); Luini, *283. Youthful Christ in an attitude of benediction, 284. John the Baptist; *285. Leonardo da Vinci (? more probably Ambrogio de Predis?), Portrait of a girl. — VII. Room: Drawings of the Lombard School, including some by Leon. da Vinci (the portrait of himself is a forgery, comp. p. 28); also several by Dürer.

At the back of the library is the venerable church of S. Sepolero (Pl. D, 5), dating from the 11th century, with a few pictures by Giov. Pedrini in the sacristy. The Via del Bollo leads hence to the W. to the Piazza S. Borromeo, in which are situated the small church of S. Maria Podone, a statue of S. Carlo Borromeo, and also the Palazzo Borromeo (No. 7). On the first story of the palace is a *Picture Gallery (Pinacoteca) containing some important paintings and a few sculptures, chiefly of the Lombard School (adm.,

see p. 118; lists of the pictures provided).

I. Room. Madonna with John the Baptist and St. Sebastian, an altorelief by Marco da S. Michele (1525). 62. Giulio Cesare Procaccini, Madonna and a saini; copies of ancient paintings, etc. — II. Room. Lombard School, Madonna with the donor (King Francis I.?), alto-relief of the 16th cent.; Desiderio da Settignano (?), Child's head; 155. B. Luini (?), Head of the Virgin (fragment of a fresco); 209, 214. Zuccarelli, Pastel portraits of girls. This room also contains some beautiful miniatures upon copper.— III. Room. Paintings of the German and Netherlandish schools, drawings, autographs, etc.—IV. Room, containing the chief works of the collection. 4. Marco da Oggiono (?), Michael the Archangel; Giov. Pedrini, 6. St. Catharine, 9. Fertility; Gaud Ferrari, 10. St. Sebastian, 12. Madonna with SS. Joseph and Anthony Abbas; 13. School of Mantegna, Bearing of the Cross; 14. Gaud. Ferrari, 5t. Rochus; "68. Bern. Luini, Susanna (half-length); 69. Fil. Mazzola, Portrait; 34. Luini, Madonna; 35. Borgognone (?), Portrait of Andrea de' Novelli, Bishop of Alba; 36. Pinturiccho, Bearing of the Cross (1513); 37. Cesare da Sesto, Adoration of the Kings (early work); 43. Lorenzo Lotto, Crucifixion; 40. Lor. Lotto (?), St. Catharine; "41, "45. Borgognone, Madonnas; Luini, 44. Madonna and saints, 47. Daughter of Herodias with the head of John the Baptist; Borgognone, 48. Christ blessing, 49. Madonna with the rose hedge; 51. Lombard School (not Leon. da Vinci), Madonna; 50, 52. Borgognone, Annunciation; Bernardino de Conti, 56. Portrait of Camillo Trivulzio (d. 1525), 58. Madonna.

The Via S. Borromeo and the Via S. Maria alla Porta next lead to the Corso Magrata, in which, to the right, is the *Palazzo Litta* (Pl. C, 5), with an imposing rococo façade and a handsome court, now occupied by the Amministrazione delle Ferrovie dell' Alta Italia. Opposite, on the left, rises the small church of S. Maurizio, or

Chiesa del Monastero Maggiore (Pl. C, 5), erected in 1503-1519 by Giov. Dolcebuono, a pupil of Bramante.

The Interior contains numerous frescoes. Second last "Chapel on the right: Scourging of Christ and scenes from the martyrdom of S. Catha rine, painted by Luini about 1525. The high-altar-piece, with the Adoration of the Magi, is by Antonio Campi. The Frescoes at the sides are by Luini: above, in the centre, the Assumption of the Virgin; below, to the left, SS. Cecilia and Ursula at the sides of the tabernacle, with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor, Alessandro Bentivoglio (d. 1532; expelled from Bologna and buried here), with SS. Benedict, John the Baptist, and John the Evangelist. Above, martyrdom of St. Maurice. Below, to the right, SS. Apollonia and Lucia at the sides of the tabernacle, with a pieta; in the lunette, Ippolita Sforza, wife of Bentivoglio, with SS. Scholastica, Agnes, and Catharine. Above, King Sigismund presents a model of the church to St. Maurice. The frescoes in the chapels at the sides of the entrance-door are by Aurelio Luini and his pupils. — Behind the high-altar lies the Nuns' CHOIR, of the same size as the church itself. At the high-altar is a Series of 9 Frescoes of the Passion; below, the life-size figures of SS. Apollonia, Lucia, Catharine, Agatha, Sebastian, and Rochus, all by Luini. Inside between the arches are 20 medallions of saints, by Borgognone. In the arches of the gallery above are 26 Medallions of holy women, of the school of Leonardo da Vinci, probably by Boltraffic.

Farther on in the Corso Magenta, not far from the Porta Magenta, on the right, is situated the church of *S. Maria delle Grazie (Pl. B, 5), an abbey-church of the 15th cent., the Gothic nave of which alone belongs to the original structure. The choir, transept, and dome are attributed to Bramante.

RIGHT AISLE. In the 2nd chapel, John the Baptist, an altar-piece by RIGHT AISLE. In the 2nd chapel, John the Baptist, an altar-piece by Bugiardini. 4th chapel, frescoes by Gaudenzio Ferrari, the Crucifixion, Christ crowned with thorns, Christ scourged (1542), angels with the instruments of the Passion (on the vaulting); an altar-piece (Descent from the Cross) by Caravaggio. In the 6th chapel, frescoes by Fiammingo. — To the right of the choir, on the organ above, a Madonna enthroned with saints and a donor, fresco by Luini. In the Choir good stalls of the Renaissance. — To the left of the choir are the Cloisters, beyond which is the Sacristy, with charming wood-paintings on the cabinets. — In the LEFT AISLE is the fine Cappella del Rosario, with the mural tablet of Branda AISLE is the fine Cappella del Rosario, with the mural tablet of Branda Castiglione (d. 1495; to the right), by Bambaja (Giov. Ant. Amadeo?), and the family tomb of the Della Torre, by Amadeo (1483; restored).

A large door marked 'Cenacolo', to the W. of this church, is the entrance to the refectory of the suppressed monastery of Sta. Maria delle Grazie (now a cavalry-barrack), containing the celebrated **Last Supper of Leonardo da Vinci (adm., see p. 118). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1499). In the same room are exhibited contemporaneous copies by Andrea Solario, Cesare Magnis, Marco da Oggiono, and Ant. de Glaxiate, an inspection of which much facilitates the study of the original. The large fresco by Giov. Donato Montorfano (Crucifixion) of 1495, opposite the Last Supper, is in much better condition. The kneeling figures of Duke Lodovico il Moro (p. 115) and his wife Bianca Maria with their children are by Leonardo da Vinci, the trace of whose hand is still distinctly distinguishable.

Deplorable as is the condition of the Last Supper, the chief work executed by Leonardo during his stay at Milan, the original alone exhibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe:* 'The artist represents the peaceful little band round the sacred table as thunder-struck by the Master's words, One of you shall betray me. They have been pronounced; the whole company is in dismay, while he himself bows his head with downcast eyes. His whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words — It cannot be otherwise. One of you shall betray me!' Comp. also p. liv.

The Via delle Oche and the Via S. Vittore (omn. from the Piazza del Duomo to S. Vittore) lead hence to the S.E. to the Piazza

S. Ambrogio, with the church of -

*S. Ambrogio (Pl. C, 6), founded by St. Ambrose in the 4th cent. on the ruins of a temple of Bacchus, and dating in its present Romanesque basilica form, with its peculiar galleries and an octagonal cupola over the high-altar, from the 12th century. The fine atrium in front of the church, containing ancient tombstones, inscriptions, and half-obliterated frescoes (some probably by Zenale), seems, like the façade, to have preserved the architectural forms of the original building and may, perhaps, have been built under Archbishop Anspert (868-881). St. Ambrosius baptized St. Augustine here in 387, and in 389 he closed the doors of this church against the Emp. Theodosius after the cruel massacre of Thessalonica (389). There is a portrait of the saint on the left side of the principal entrance. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 141). The ancient pillar at which they took the coronation-oath before being crowned, is still preserved under the lime-trees in the piazza.

INTERIOR. To the right of the entrance, a marble statue of Pius IX. (1880). In the 1st chapel of the left aisle an *Ecce Homo, fresco by B. Luini. On the right and left of the side-entrance in the right aisle: frescoes by Gaudenzio Ferrari, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel on the right (Cappella delle Dame): a fine kneeling Statue of St. Marcellina, by Pacetti (1812). 5th Chapel on the right: *Legend of St. George, frescoes by Bernardino Lanini. The second door to the left in the large 6th chapel leads to the Cappella S. Satiro with mosaics of the 5th cent. (restored). In the chapel to the right of the choir is an altar-piece by B. Luini, Madonna and saints (very dark); in front, to the right, Lombard School, Madonna and two saints. - The **High-altar still retains its original decoration intact, consisting of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed in the first half of the 9th cent. by Volfoinus, a German (covered, shown only on payment of 5 fr.). The *Canopy over the high-altar, which is adorned with reliefs of the 9th cent., recently gilded, is borne by four columns of porphyry. The choir contains an ancient episcopal throne. In the Tribuna Mosaics of the 9th cent., earlier than those of St. Mark's at Venice: Christ in the centre, at the sides the history of St. Ambrose. - At the N. entrance to the CRYPT, Christ among the scribes, a fresco by Borgognone; opposite, the tombstone of Pepin, son of Charlemagne. The modernised crypt contains the tombs of SS. Ambrose, Protasius, and Gervasius. — By the pulpit are a bronze cagle, a figure of St. Ambrose (10th cent.?), and an early Christian sarcophagus of the 6th century. - Adjacent to the left aisle is an unfinished cloister, designed by Bramante (1492), and afterwards rebuilt.

The Via Lanzone (Pl. C, 6; with the Palazzo Visconti on the left) leads hence to the Corso di Porta Ticinese, in which we proceed to the right in the direction of the gate. On the left we soon perceive a large ancient *Colonnade (Pl. D, 7) of sixteen Corinthian columns, the most important relic of the Roman Mediolanum, near which is the entrance to —

*S. Lorenzo (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the thermæ. or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship. like S. Vitale at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by Martino Bassi in the 16th century. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round. At the back of the high-altar is the Cappella S. Ippolito, containing the tomb of Giov. Maria Visconti. - To the right of the church is the Chapel of St. Aquilinus, containing mosaics of the 6th and 7th cent. (Christ and the Apostles and Annunciation to the Shepherds, the latter freely restored), and an ancient Christian sarcophagus supposed to be that of the founder, the Gothic king Athaulph (411-16). The entrance to the chapel is adorned with an antique marble coping.

Farther S. is the *Porta Ticinese*, originally intended to commemorate the Battle of Marengo but inscribed in 1814 'Paci Populorum Sospitæ'. Adjacent rises the ancient church of S. Eustorgio (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style in 1278, renewed in the bad taste of the 17th cent. by *Richini*, and recently again restored. The façade is modern.

1st Chapel to the right, Mural monument of Giac. Stefano Brivio (d. 1484), by Tommaso da Cazzaniga and Bened. Briosco; 4th Chapel to the right, Gothic monument of Stefano Visconti (ca. 1387); 6th Chapel, Monuments of Gaspare Visconti and his wife Agnes (d. 1417). Father on, on the same side, the Cappella de' Magi, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the bones of the Magi were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1162. By the high-altar are reliefs of the Passion, dating from the 14th century. At the back of the choir is the Cappella Portinari, with a fine cupola and a charming frieze of angels, built in 1462-66 by Michelozzo of Florence. It contains the magnificent Gothic tomb of St. Peter the Martyr by G. Balduccio of Pisa (1339); the walls are adorned with frescoes of the four Fathers of the Church, scenes from the life of St. Peter Martyr, the Annunciation, and the Assumption, by Vinc. Civerchio.

S. Maria presso S. Celso (Pl. E, 8), built in the Renaissance style by Giov. Dolcebuono soon after 1490, possesses a handsome atrium, groundlessly attributed to Bramante, and a rich façade by Galeazzo Alessi (lately restored). On the right and left of the portal are Adam and Eve by Stoldo Lorenzi.

The Interior is in the form of a basilica with barrel-vaulting over the nave, a dodecagonal cupola, and an ambulatory. By the 2nd altar to the right, Holy Family and St. Jerome, by Paris Bordone; Gaudenzio Ferrari, Baptism of Christ (behind the high-altar); at the beginning of the

left aisle, Borgognone, Madonna adoring the Child, surrounded by John the Baptist, St. Rochus, and the donors of the picture; above it, Sassoferrato, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celsus. The cupola is decorated with frescoes by Appiani (1795). — In the sacristy are some fine specimens of goldsmith's work.

Adjacent to this church is S. Celso, a Romanesque edifice, partly removed in 1826 and now possessing few remains of the original structure. — The Corso S. Celso (Pl. E, 7, 8) leads back from this point to the interior of the city. To the right in the Piazza S. Eufemia is the church of that name (Pl. E, 7), dating from the 5th cent., but entirely modernised. In the third chapel on the left is a Madonna with saints and angels, by Marco da Oggiono. A little to the S. is the church of S. Paolo, a richly ornamented and characteristic building of the middle of the 16th century. The architectural decorations of the façade already illustrate the principles of the later baroque style, and this is seen even more strongly in the interior, which is adorned with frescoes by the brothers Giulio, Antonio, and Vincenzo Campi of Cremona.

The Via Amedei leads hence towards the N. to S. Alessandro (Pl. E, 6), erected in 1602, a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. It is the most sumptuously decorated church in Milan, but destitute of works of art. High-altar adorned with precious stones. — Adjacent is the Palazzo Trivulzio, containing a fine art-collection in which the most noteworthy objects are a portrait by Antonello da Messina, a Madonna by Mantegna (1497), a relief-portrait by Cristofano Solari, and the tomb of Azzo Visconti (d. 1329) from S. Gottardo. The extensive library contains a MS. of Leonardo da Vinci.

We return by the Via Lupetta and the Via Torino to the Piazza del Duomo. To the right in the Via Torino is the small church of **S. Satiro** (Pl. E, 5, 6), founded in the 9th cent., and re-erected by Bramante and his pupil Bramantino, in the 15th century. The apparent choir is only painted in perspective. The octagonal *Sacristy (off the right transept) is also by Bramante, and has a beautiful frieze by Caradosso Foppa, putti, and heads in medallions. At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a Pietà, in painted terracotta, by Caradosso (covered).

The church of **S.** Giorgio al Palazzo (Pl. D, 6), in the Via Torino, contains in the 1st chapel on the right, a St. Jerome by Gaud. Ferrari; in the 3rd chapel on the right, *Frescoes by Luini: above the altar, Entombment and Crowning with thorns; at the sides, Scourging and Ecce Homo; in the dome, Crucifixion.—Farther to the N., in the Piazza Mentana, is a Monument by Luigi Belli, erected in 1880 in memory of the Italians who fell at Mentana.

To the S. in the Piazza del Duomo, opposite the cathedral, are the Palazzo Reale and the Archiepiscopal Palace, both already mentioned (p. 121). The Piazza Beccaria (Pl. F, 5), near the Piazza

Fontana which adjoins the Pal. Arcivescovile on the E., is adorned with a statue of Beccarīa (d. 1794; comp. p. 124) by Grandi, erected in 1871. Adjacent is the Palazzo di Giustizia (Pl. F, 5), built by Seregni; on the portal is a tablet commemorating the Italian patriots committed by the Austrians to the fortress of Spielberg in 1821.

The Via Brolo leads hence to the S. to the Piazza S. Stefano, with the simple Renaissance church of that name (Pl. F, 6). The Via dell' Ospedale leads S.W. to the Corso di Porta Romana.

The *Ospedale Maggiore (Pl. F, 6), a vast and remarkably fine brick structure, half Gothic and half Renaissance in style, begun in 1457 by Antonio Filarete of Florence, is one of the largest hospitals in existence, and contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by Richini (17th cent.); the court to the right of it is ascribed to Bramante. The edifice is entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. In the chapel are two paintings by Francesco de Vico, containing portraits of Francesco and Bianca Maria Sforza, the founders of the hospital.

Farther on, to the S.W. (entrance in the Corso Porta Romana), is the church of S. Nazaro (Pl. F, 6, 7), with a large fresco by Bernardino Lanini (1546), *Martyrdom of St. Catharine, painted in imitation of the similar picture in the Brera by Lanini's master Gaud. Ferrari (No. 107); a handsome carved altar; and ancient Swiss stained-glass windows to the right of the main entrance. A sidepassage leads to the octagonal sepulchral chapel of the Trivulzi, built by Girolamo della Porta (1519).

On the N.E. side of the cathedral begins the broad and bustling *Corso Vittorio Emanuele (Pl. F, G, 4, 5), which, with its prolongation, the Corso Venezia, leads to the Giardini Pubblici and the station. This is the principal business-street in Milan, containing the best shops. At No. 22 is an antique statue, known as 'L'uomo di pietra'. Farther on, to the left, is the church of S. Carlo Borromeo (Pl. F, 4), a rotunda in the style of the Pantheon at Rome, consecrated in 1847. The adjacent Galleria de' Cristoforis, now occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the Corso Venezia (Pl. G, H, 2-4) and the Via Monforte, is the small church of S. Babila (Pl. G, 4), supposed to occupy the site of an ancient temple of the sun. Adjacent is an old Column with a lion, the cognizance of this quarter of the town. In the Via Monforte is situated the Palazzo di Prefettura (Pl. G, H, 4), with a modern façade. — To the S. of this point, in the Via del Conservatorio, is the church of S. Maria della Passione (Pl. H, 5), with a spacious dome by Crist. Solari (1530), and a façade of the 17th century.

It contains a Last Supper by Gaud. Ferrari (left transept), a *Pieta by Luini (behind the high-altar; with a predella, representing scenes from the life of Constantine and Helena, the earliest known work of this master, in the style of Bramantino), and the tomb of Abp. Birago by Fusina (1495; right transept). The 14 pilasters are adorned with figures of saints by Daniele Crespi, a pupil of Procaccini. The ceiling of the sacristy was painted by Ambrogio Borgognone.

The Conservatoire of Music occupies the old monastery buildings. In the vicinity is the church of S. Pietro in Gessate (Pl. G, 5), reconstructed in the 15th cent., and containing frescoes of the 15th cent. and the monument of Senator Grifo (d. 1493).

We now return to the Corso Venezia. On the left, on this side of the canal, is the Archiepiscopal Seminary (Pl. F, G, 4), with a fine court by Gius. Meda (16th cent.). In the Via del Senato, which diverges to the left, is (No. 10, to the right) the Palazzo del Senato (Pl. G, 3), containing the provincial archives, with a colossal equestrian statue of Napoleon III., by Barzaghi, in the court. Then in the Corso Venezia, more to the left, Nos. 59-61, the Pal. Ciani (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. Farther on, on the right, is the Pal. Saporiti (Pl. G, 3), another modern building, with Ionic columns, and reliefs by Marchesi.

The *Giardini Pubblici (Pl. F, G, 2, 3), between the Porta Venezia and the Porta Nuova, and the horse-chestnut avenue of the Bastione di Porta Venezia, which skirts the gardens and extends to the Porta Nuova, are the favourite promenades of the Milanese, especially on Sunday afternoons. Towards sunset they are the scene of a fashionable 'Corso'. Electric light. A broad flight of steps ascends to the older part of the gardens, opened in 1785, in the centre of which is the —

Salone (Pl. F, G, 4), a square building containing the municipal Museo Artistico and a small collection of relics of the struggle of 1848 (admission, see p. 118).

Gallery and Room I: Drawings by early and modern masters. To the left of the entrance to Room II, 15. Sodoma, Leda, in red chalk. — Room II: Works of the Milan school of the 17th cent.; the large town banner of St. Ambrose; coins, chiefly Milanese from the Roman period onwards; fine medals. — Rooms III and IV: Cabinets, wood-carving, etc. — Room V: Ceramic collection, old and modern fayence, porcelain, glass, woven fabrics. — Room VI: Old paintings. To the left, 52. Paul Potter, Two piss; 55. A. van Dyck, Henrietta Maria, consort of Charles I. of England; 67. P. Neefs, Interior of a Gothic church; 81, 82. Zuccarelli, River-scenes; *83. Lor. Lotto, Portrait of a youth; 88. Licinio Pordenone, Portrait of a woman; *95. Ant. da Messina, Portrait; 106. Cariani (more probably Lotto), Lot and his daughters; 122. Andrea Schiavone, Venus on a dolphin; 134-137. Belotto, Landscapes; 162. Procaccini, St. Gregory carried up by angels on clouds; 200. Foppa, Madonna; *216. Correggio, Madonna with the Child and the youthful John the Baplist (an early work). — Room VII. To the right, Borgognone, large altar-piece, Madonna between SS. Sebastian and Jerome; Sassoferrato, Madonna; Giov. Pedrini, Mary Magdalen. On the opposite wall are remains of frescoes of the Milanese school of the 16th century. — Room VIII. Modern pictures.

The new part of the Giardini Pubblici, between the Via Palestro and Via Manin, is adorned with a statue of the Milanese poet Carlo

Porta and an Italia, both by Puttinati. — In the Piazza Cavour, outside the S.W. entrance, rises a bronze *Statue of Cavour by Tabacchi on a lofty pedestal of granite; the figure of Clio in front is by Tantardini (1865). — The Villa Reale (Pl. G, 3), a plain modern building in the Via Palestro, contains a few works of art.

In the Via Manin, to the W., is the Museo Civico (Pl. F, 2; adm., see p. 118; entrance from the Giardino Pubblico), containing natural history collections: on the 1st floor palæontology and ethnography (also a phrenological collection); on the 2nd floor zoology, comprising one of the finest collections of reptiles in Europe, founded by Jan (d. 1866). — Opposite stands the Palazzo Melzi, containing paintings by Cesare da Sesto, etc.

From the Piazza de' Mercanti (p. 129) the new and handsome VIA DANTE (Pl. D, 5, 4) leads towards the N.W to the Foro Bonaparte, an open space with a large Equestrian Statue of Garibaldi, by Ximenes, in the middle. On the opposite side of the Foro is the Via Cairoli, leading to the PIAZZA DI CASTELLO (Pl. C, D, 4), which is laid out with flower-beds. — Between this piazza and the Piazza d'Armi (see below) rises the —

Castello, once the seat of the Visconti and the Sforza, which was originally built by Galeazzo II. in 1368, destroyed by the Milanese in 1447 on the death of the last Visconte, restored by Francesco Sforza after 1450, and again much damaged by an explosion of gunpowder in 1521. Down to 1893 it was used as a barrack. The handsome building is now again being restored in the ancient style from the plans of Luca Beltrami. The remains of the old building include the S.W. corner-turrets, part of the wall uniting them, two fine interior courts in the early Renaissance style, a communication-bridge and loggia by Bramante, and portions of the rearbaçade. During the early part of 1894 it was used for a National Exhibition, and it is ultimately destined to contain the municipal collections at present preserved in the Archæological Museum (p. 128) and the Salone (p. 136).

The PIAZZA D'ARMI (Pl. B, C, 3), behind the Castello, is being converted into a Park, with an artificial hill and lake. — To the S.W. of the Castello lies the Stazione Ferrovie Nord (p. 115); to the N.W. is the Arena (Pl. C, 2), a kind of circus for races, etc., which was constructed under Napoleon I. and can accommodate 30,000 spectators (fee 50 c.).

To the N.W. of the new park rises the Arco del Sempione (Pl. B, 2; ascent 50 c.), a triumphal arch in the Roman style constructed entirely of white marble from designs by L. Cagnola, begun in 1804 by Napoleon as a termination to the Simplon route (p. 3), and completed by the Emp. Francis in 1838. Most of the sculptures are by Pompeo Marchesi.

To the N.W. of the city (comp. Pl. C, D, 1), reached by the Porta Volta tramway (p. 117), lies the northern *Cemetery (Cimitēro Monumentale; closed 12-2), designed by C. Maciachini, 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. (The guide, who speaks French, demands a fee of 1½ fr. for each person.) Fine view of the Alps. The numerous and handsome monuments, among which those of the Sonzogno, Turati, Brambilla, Verazzi, Nasoni, Pagnoni, and Cicogna families deserve special mention, form a veritable museum of modern Milanese sculpture. In the last section is situated the 'Tempio di Cremazione', for the burning of dead bodies (15-20 monthly), presented to the town in 1876 by a Swiss resident (custodian 50 c.). The process of cremation occupies less than 1 hr. and the cost is 50 fr. Paupers are cremated without charge.

Excursion from Milan to the Certosa di Pavia.

To visit the Certosa di Pavia we may use either the Railway to Certosa, on the Pavia-Voghera line, or the Pavia Steam Tramway as far as Torre di Mangano. The railway starts from the Central Station and takes 3/4 hr. (fares 3 fr. 20, 2 fr. 25, 1 fr. 45 c.; return-fares 4 fr. 80, 3 fr. 40, 2 fr. 20 c.). The tramway starts about every 3 hrs. from the Porto Ticinese (Pl. D, 8; tramway from the Piazza del Duomo, see p. 117) and takes 11/3 hr. (return-fares 2 fr. 40, 1 fr. 50 c., or, incl. omn. to the Certosa, 2 fr. 70, 1 fr. 80 c.; comp. below). The whole excursion takes 1/2 day.

The district traversed between Milan and Pavia consists of alternate stretches of rice-fields and underwood and offers little of interest. At (4½ M.) Rogoredo the Railway diverges to the S. from the line to Piacenza (p. 299). Beyond Rogoredo the Cistercian church of Chiaravalle Milanese is seen on the right, a fine brick edifice with a lofty domed tower, in the so-called Romanesque Transition style, dedicated in 1221, but partly modernized. The interior is adorned with frescoes by Milanese painters of the 16th cent. and contains choir-stalls of 1465. — 9½ M. Locate; 12½ M. Villamaggiore.

 $17^{1}/_{2}$ M. Stazione della Certosa (Fratelli Rizzardi's Restaurant), whence two routes lead along the enclosing wall (right and left) to the entrance (W. side) of the Certosa (walk of $^{1}/_{4}$ hr.; also omn. from the station, 50 c.).

The STEAM TRANWAY follows the high-road and passes Binasco, a small town with an ancient castle, in which, on Sept. 13th, 1418, the jealous Duke Filippo Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 52) to be put to death. The station of Torre di Mangano (*Alb.-Ristorante Italia, unpretending; Alb. Certosa), on the Naviglio di Pavia, lies about ½ M. to the W. of the Certosa (omn. 30 c.).

In the neighbourhood of the Certosa is the Hôtel-Restaurant Mitano (R. 2-4, dej. $2^{1/2}-3^{1/2}$, D. incl. wine 4 fr.).

The *Certosa di Pavia, or Carthusian monastery, the splendid memorial of the Milan dynasties, begun in 1396 by Gian Galeazzo

Visconti (p. 119) in the Gothic style, from the plans of Marco di Campione, and suppressed under Emperor Joseph II. in 1782, was restored to its original destination in 1844 and presented to the Carthusians. Since the suppression of the Italian monasteries it has been maintained as a 'National Monument'. - A vestibule, embellished with sadly-damaged frescoes by Bern. Luini (SS. Sebastian and Christopher), leads to a large inner court, at the farther end of which rises the celebrated façade of the church.

The **FACADE, begun in 1491 by Giov. Ant. Amadeo and finished (upper part) by Dolcebuono and Cristofano Solari, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the Lombard-Romanesque style of graduated church-fronts, with projecting pillars and transverse arcades, while within these welldefined structural features it embraces a wonderful and judiciously distributed wealth of ornament (Burckhardt). Thirty of the most distinguished Lombard masters from the 15th to the 17th cent. had a share in its embellishment, the most eminent of whom are: the brothers Cristofano and Antonio Montegazza, Giov. Ant. Amadeo, and Andr. Fusina (15th cent.); Giacomo della Porta, Agostino Busti, surnamed Il Bambaja, and Cristofano Solari, surnamed Il Gobbo (16th cent.). The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of Gian Galeazzo. Below the four magnificent windows is a row of angel's heads, and above them are niches with numerous statues. This is unquestionably the finest decorative work of the kind in N. Italy, although inferior to the façades of the cathedrals of Orvieto and Siena, especially as the upper part is wanting. The reliefs are on the whole superior to the statues.

An inspection of the *Interior, which is open from 8 to 5.30 in summer and from 9 to 4 in winter, takes $1^{1/2}$ -2 hrs. (adm. 1 fr., Sun. free; guide imperative, gratuities forbidden). - The beautiful and spacious building consists of a nave, supported by eight handsome pillars, with aisles and 14 chapels, large transepts with apsidal endings, and a long choir. The dome above the crossing was added in the Renaissance period. The whole is sumptuously and tastefully fitted up; the handsome coloured enrichments were probably designed by Borgognone. The fine mosaic pavement is modern. The transept and choir are separated from the rest of the church by a beautiful screen of iron and bronze. The chapels and altars are richly adorned with valuable columns and precious stones.

We begin in the LEFT AISLE. The 2nd Chapel once contained a picture by Perugino in six sections, of which the central part, above, representing *God the Father, alone remains, the other parts being now in France and England. Adjacent are the four great Church Fathers, by Borgognone. In the 6th Chapel: Borgognone, St. Ambrose with other saints. LEFT TRAN-SEPT: *Figures of Lodovico Moro and his wife Beatrice d'Este (d. 1497), from the demolished monument of the latter, one of the chief works of Crist. Solari, brought in 1564 from S. Maria della Grazie in Milan (p. 131) and restored in 1891; handsome bronze candelabrum (16th cent.). — The Old Sacristy, to the left of the choir, has a fine marble portal with seven relief portraits of the Visconti and Sforza families; in the interior is a fine carved ivory altar-piece, in upwards of 60 sections, by Leon. degli Ubriachi of Florence (16th cent.). — The Choir contains a fine marble altar with carving of the 6th cent.; beneath, in front, is a charming small Relief-medallion of the Descent from the Cross, by Crist. Solari. The "Choir-stalls are adorned with inlaid figures of apostles and saints, from drawings by Borgognone. The handsome bronze candelabra on the marble altar-rail are by Libero Fontana. — The door to the right of the choir, handsomely framed in marble and with four relief-portraits of princesses of the Sforza family, leads to the Lavacro, which contains a rich fountain and the Madonna and Child in fresco by Bern. Luini. To the right of the Lavacro is a small burial-place. — Right Transfer: magnificent Monument of Gian Galeazzo Visconti, begun about 1490 by Giov. Cristoforo Romano from the design of Galeazzo Pellegrini, but executed chiefly by Antonio Amadeo and Giacomo della Porta (before 1562). — The adjoining Sagrestia Nuova, or Oratorio, has a large altar-piece, an "Assumption by A. Solario (restored), a late work showing the influence of Leonardo (the apostles on the wings are specially fine). Over the door, Madonna enthroned, with two saints and angels, by Bart. Montagna; the side-pictures by Borgognone.

The front part of the *CLOISTERS (della Fontana) possesses slender marble columns and charming decorations in terracotta. Fine view from the front of the REFECTORY (W. side) of the side of the church and the right transept. — Around the GREAT CLOISTERS, farther back, are situated 24 small houses formerly occupied by the monks, each consisting of three rooms with a small garden. — We now re-enter the church. RIGHT AISLE. In the 2nd Chapel: Guercino, Madonna enthroned, with two saints (injured). 3rd Chapel: Borgognone, St. Sirus and four other saints. 4th Chapel: *Borgognone, Crucificion. 6th Chapel: good altar-piece in six sections by

Macrino d'Alba (1496).

The round generally ends with a visit to the DISTILLERY, in which the old liqueur (Chartreuse) is still prepared. — The DOME cannot be ascended without a special permesso, obtained at the prefecture in Pavia.

The battle of Pavia, at which Francis I. of France was taken prisoner by Lannoy, a general of Charles V., took place near the Certosa on 24th Feb., 1525.

Pavia, which lies 8 M. to the S. of the Certosa, and the railway thence to Voghera and Genoa, are described in R. 27.

20. From Milan to Como and Lecco.

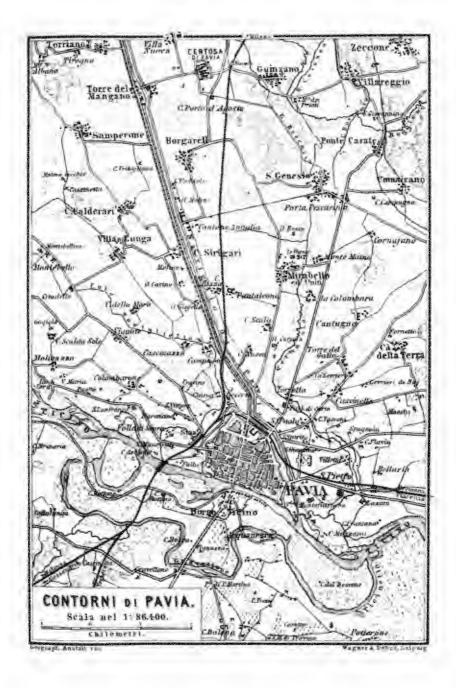
a. From Milan to Como viâ Saronno.

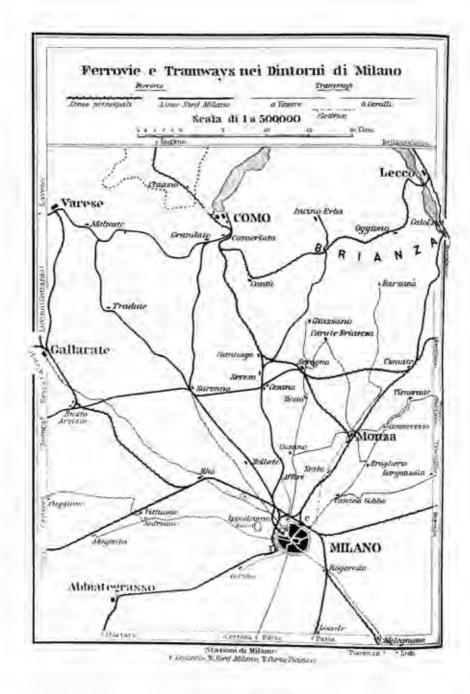
 $28^{1}/2$ M. Railway in $1^{1}/2$ - $2^{1}/4$ hrs. (fares 3 fr. 45, 2 fr. 20, 1 fr. 65 c.; return-fares, 5 fr., 3 fr. 20, 2 fr. 25 c.). — The trains start from the Stazione Ferrovie Nord (p. 115).

As far as (3 M.) Bovisa, see p. 145. — 5 M. Novate; 6 M. Bol-

late; 91/2 M. Garbagnate; 11 M. Caronno.

13½ M. Saronno (Albergo Madonna; Leon d'Oro, well spoken of), a large village on the Lura, with 5100 inhab., known in Italy for its excellent gingerbread (amaretti). — A quadruple avenue of plane-trees leads W. from the station to the Santuario della Beata Vergine, a celebrated pilgrimage-church, built at different times between the end of the 15th and the end of the 17th cent., chiefly in a pompous baroque style. It contains a series of admirable *Frescoes.





The paintings in the interior of the dome represent a concert of angels, and are by Gaudenzio Ferrari. Round the drum are several wooden statues by Andrea Fusina. The frescoes immediately below the drum are by Lanini, those in the next section by Cesare da Sesto and Bernard. Luini (SS. Rochus and Sebastian). The remaining frescoes are all by Luini, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself, the "Adoration of the Magi and the Presentation in the Temple. Above, in the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of "S. Apollonia to the right, and "S. Catharine to the left, each with an angel.

Saronno is a station on the line from Novara to Seregno (p. 61).

- From Saronno to Laveno, see p. 157.

15½ M. Rovello; 17 M. Rovellasca; 19½ M. Lomazzo; 21¼ M. Cadorago; 23 M. Fino-Mornasco; 23¾ M. Portichetto; 25½ M. Grandate; 27½ M. Camerlata, at the foot of a mountain-cone, bearing the ruined Castello Baradello, once a residence of Frederick Barbarossa (p. 144). — 28½ M. Como. The train stops first at Porta del Torre (p. 143), and then goes on to the Stazione Como Lago on the bank of the lake (p. 142).

b. From Milan to Como and Lecco viâ Monza.

FROM MILAN TO COMO, 30 M., railway in 11/4-13/4 hr. (fares 5 fr. 45, 3 fr. 80, 2 fr. 45 c.; express, 6 fr., 4 fr. 20 c.). Through-tickets may be obtained at the railway-station of Milan and at the Agenzia Internazionale (p. 115) for Como, Tremezzo, Cadenabbia, Bellagio, Menaggio, and Colico. — FROM MILAN TO LECCO, 32 M., railway in 11/2-2 hrs. (fares 5 fr. 80, 4 fr. 5, 2 fr. 60 c.).

The line traverses a fertile plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize, and intersected by innumerable canals and cuttings for purposes of irrigation.

- 21/2 M. Greco; 41/2 M. Sesto San Giovanni.

8 M. Monza (Alb. del Castello & Falcone, at the railway-station; Alb. S. Filippo, Via Italia 12) is a town with 11,800 inhabitants. Leaving the station and following the Via Italia to the right, we pass the church of S. Maria in Istrada (2nd on the right), with a Gothic brick façade of 1327, and soon reach the *CATHEDRAL (S. Giovanni), the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by Marco da Campione on the site of a church founded in 590 by the Lombard queen Theodolinda, and contains double aisles and transept, flanked with chapels on both sides. Above the portal is a very curious relief representing Queen Theodolinda amid her treasures; bellow the Baptism of Christ.

INTERIOR. In in the E. transept is a relief representing the coronation of Emp. Charles IV. (1355). — The chapel to the right of the choir, restored by Beltrami in 1890, contains the plain sarcophagus of Queen Theodolinda (beginning of 14th cent.) and frescoes of scenes from her life by Zavattari (1444). The celebrated Iron Crown, with which the German emperors were crowned as kings of Lombardy, is also preserved in this chapel. This venerable relic was last used at the coronation of the Emp. Charles V. in 1530, of Napoleon in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round

the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the Empress Helena from Palestine. From the time of Theodolinda onwards it was used as the royal crown of the Lombards. In its present form it is, perhaps, a work of the 12th century. In 1859 it was carried off by the Austrians, but after the peace of 1866 it was restored to its former repository, and until lately preserved in the crypt. (Fee for seeing the crown, 5 fr.) — The *TREASURY (fee 1 fr., 5 fr. for a party) contains several objects of historical interest: a hen with seven chickens in gold, representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; two silver loaves, presented by Napoleon I. after his coronation; the cross which was placed on the breast of the Lombard kings at the moment of their coronation; a richly-adorned book-cover with an inscription of Theodolinda; reliquary, cross, and missals of Berengarius; goblet of sapphire, with a stem of Gothic workmanship; Gothic goblet of Gian Galeazzo Visconti; fine diptychs of the 4-6th cent.; Gothic carvings in ivory; 'ampullæ' from the Roman catacombs (vessels with a dark-red deposit supposed to be the blood of martyrs); Byzantine pilgrim-flasks from Palestine; model of the iron crown. A cabinet outside the church contain the mummy of one of the Visconti, who died in 1413.

The handsome Gothic Municipio, or town-hall, also called Palazzo Arengario, dates from the 13th century. The royal Summer Palace near Monza is a large building with an extensive and beautiful park, traversed by the Lambro.

TRAMWAY from Monza to Milan, see p. 117. — A tramway (starting from the principal railway-station) also runs from Monza viâ Trezzo (p. 145) to (21/4 hrs.) Bergamo; and others run to Treviglio and Caravaggio (p. 176), to Carate Brianza, etc.

The lines to Como and Lecco divide at Monza. The former line runs to the N.W., affording pleasant views, to the right, of the fertile Brianza (p. 145), with its numerous country-residences. The train passes through several tunnels. 11 M. Lissone-Muggio. To the right rises the long, indented Monte Resegone, to the left of which are the Monte Grigna and the mountains reaching to the Splügen. — $12^{1/2}$ M. Desio. — $14^{1/2}$ M. Seregno, a town with 6100 inhab., is the junction of branch-lines to Novara (p. 61), and to (25 M.) Bergamo (in 11/2 hr.), viâ Usmate-Carnate (p. 144) and Ponte S. Pietro (p. 183). — From (18 M.) Cumnago a branch-line diverges to Seveso S. Pietro (p. 145). 201/2 M. Carimate; 211/2 M. Cantù-Asnago; 241/2 M. Cucciago; 27 M. Albate-Camerlata (p. 141). - 30 M. Como (Stazione Mediterranea, see below).

Como. -- Arrival. The Stazione Como S. Giovanni or Mediterranea, the principal station (St. Gotthard Railway), is 1/2 M. from the quay (omn. 30 c., included in through-tickets). The Stazione Como Lago or Ferrovie

30 c., included in through-tickets). The stazione como Lago or retrivve Nord lies 200 yds. to the E. of the quay (branch-lines to Saronno and Milan, p. 140, and to Varese and Laveno, p. 169). — The Stazione Como Borghi, a third station, is of no impositive to tourists.

Hotels (all in the Piazza Cavour, near the harbour). *Hôtel Volta (Pl. v), R., L., & A. 4-6, B. 1½, déj. 3, D. 5, pens. 7-10, omn. 1 fr.; Italia (Pl. i), R., L., & A. 2½, 4, B. 1½, déj. 3, D. 4, pens. from 8, omn. 1 fr.; Hôtel-Pension Suisse (Pl. s), R. 2, L. ½, A. 3/4, B. 1½, déj. 2, D. 3½, pens. 8, omn. 3/4 fr.; Hôt.-Pens. Bellevic (Pl. b), R. from 1½, déj. 2½, d. 3. 3/5 (both incl. wine). pens. 8 fr.. these two have café-restaurants and D. 31/2 (both incl. wine), pens. 8 fr., these two have cafe restaurants and are well spoken of. — Trattoria Frasconi Confatonieri, at the corner of the Piazza Cavour. - Caffè Plinio, next the Hôt. Volta.

BATHS in the lake by the Giardino Pubblico, to the left, outside the pier. - Books, photographs, etc.: Schmid, Francke, & Co. (Libreria Dalp), in the



Hôt. Volta. — Post Office (Pl. P), Via Cinque Giornate, to the S.W. of the cathedral.

Como (705 ft.), the capital of a province, with 11,000 inhab. and large silk-factories, the birthplace of the elder and younger Pliny and of the electrician and philosopher Volta (1745-1826; whose Statue by P. Marchesi is in the Piazza Volta, near the quay), lies at the S.W. end of the Lake of Como, and is enclosed by an amphitheatre of mountains. It was the Roman Comum, and of some importance in the middle ages.

The *CATHEDRAL, begun in the Gothic style in 1396, and altered in the Renaissance style by Tommaso Rodari (choir, transept, outside of nave) in 1486, is built entirely of marble, and is one of the best in N. Italy. The S. portal is by Bramante (1491); the dome is modern. The greater part of the sumptuous plastic ornamentation is by Rodari and other contemporary Lombard artists. Over the magnificent W. portal are reliefs (Adoration of the Magi) and statuettes (Mary with S. Abbondio, etc.). At the sides of the main entrance are statues of the elder and the younger Pliny, erected in 1498.

INTERIOR. The gaudy vaulting, restored in 1838 at a cost of 600,000 fr., destroys the effect of the fine proportions, which resemble those of the Certosa near Pavia (p. 135). The windows of the portal contain good modern stained glass, representing the history of S. Abbondio; there are others to the right of the entrance and in the choir. — To the right of the entrance is the monument of Cardinal Tolomeo Gallio, a benefactor of the town, erected in 1861. Farther on, to the right, 2nd Altar, di S. Abbondio, with handsome wood-carving, and scenes from the life of the saint; adjoining (l.) the "Adoration of the Magi, by Bern. Luini, and (r.) the Flight into Egypt, by Gaud. Ferrari. Over the (3rd) altar of St. Jerome a "Madonna by B. Luini. In the N. Transept the Altare del Crocefisso of 1498, with a fine statue of St. Sebastian. In the Choir the Apostles, by Pompeo Marchesi. The Sacristy contains pictures by Guido Reni, Paolo Veronese, etc. In the Left Aisle, the altar of the Mater Dolorosa with an Entombment by Tommaso Rodari (1498). At the Altare di S. Giuseppe: l. G. Ferrari, Nuptials of the Virgin, in style resembling Raphael; r. B. Luini, Nativity; St. Joseph, a statue by P. Marchesi, and a bas-relief below, the last work of this master. By the third altar the busts of Pope Innocent XI. (Odescalchi) and Carlo Ravelli, Bishop of Como.

Adjoining the church is the Broletto (now a public office), constructed of alternate courses of different-coloured stones, and completed in 1215. Behind the cathedral is the Theatre, erected in 1813. In the Corso Vittorio Emanuele, which runs W. from the cathedral, is the rear of the Romanesque church of S. Fedele, with a fine semicircular apse. The chief façade of the church, in the Piazza del Mercato, is as little worthy of attention as the completely spoiled interior. — The Porta Torre, now known as the Porta Vittoria, a massive five-storied structure, is also worthy of note. Outside the gate, in the Piazza Vittoria, is a bronze Statue of Garibaldi, by Vela.

On the promenade outside the town is the church of SS. Annunziata, of the 17th cent., richly decorated with marble and gold; also known as the church Del Crocefisso, from a miraculous image. Farther on, on the slope of the mountain, is the fine old Basilica S. Abbondio, originally a Lombard structure of the 8th cent., rebuilt

in the 11th cent., and restored in 1863-88. Beneath it the remains of a church of the 5th cent. have been found. — The Castello Baradello (p. 141), reached by a tolerable footpath in 11/2 hr., is an excellent point of view.

EXCURSIONS. Beautiful roads, affording a variety of charming views, lead along the banks of the lake, to the W. through the suburb of S. Giorgio and past the Villa dell' Olmo, to (2½ M.) Cernobbio (p. 148), and to the E., on the hillside, high above the lake, via Blevio to (5 M.) Torno (p. 148). — A pleasant drive may also be taken through the Val Fresco to S. Fermo. — Brunate, see p. 148. The station of the cable-railway (Funicolare), opened in 1894, is near the Stazione Como-Lago (Ferrovie Nord). The total length of the line is about 2/3 M., its steepest gradient 55:100 (fares, up 2, down 11/2, return 3 fr.).

From Como to Monte Generoso and Lugano, see p. 13; to Varese, see p. 159.

FROM COMO TO BELLAGIO VIA ERBA, about 26 M., one-horse carriage in 5-6 hrs. (25 fr., with fee of 3 fr.). The road, which will also repay the pedestrian, passes Camnago Volta (a little to the N. of the road; with the tomb of Volta), Cassano, and Albesio, and affords views of the Brianza, the Montorfano, several small lakes, and the Pian d'Erba, dominated on the E. by the Corni di Canzo (4510 ft.) and the Resegone (see below). —

11 M. Erba, and thence to Bellagio, see p. 146.

11 M. Erba, and thence to Bellagio, see p. 146.

From Como to Lecco, 26 M., railway in 2 hrs. (4 fr. 75, 3 fr. 35, 2 fr. 15 c.). — 3 M. Albate-Cameriata, see p. 141; 5 M. Albate-Trecallo; 7\(^1\)_2 M. Cantù; 10 M. Brenna-Alzate, between the villages of these names; 11 M. Anzano del Parco. To the left lies the Lago d'Alserio. — 13\(^1\)_2 M. Merone-Pontenuovo, the junction of the Milan and Erba line (p. 146). — 15 M. Mojana; 15\(^3\)/4 M. Castetto-Rogeno, on the S. bank of the Lago d'Annone. The train then runs along the E. bank of this lake to (22 M.) Sala al Barro, the starting-point for an ascent of Mte. Baro (p. 145; mountain-railway contemplated), which rises to the E. The Lago d'Annone is connected with the Lake of Lecco by the Ritorto, the course of which we follow beyond (221/2 M.) Civate. The Mte. Resegone is prominent to the E. - 231/2 M. Valmadrera. The train then penetrates a tunnel, crosses the wide Adda by a new bridge, and reaches (26 M.) Lecco (p. 145).

The RAILWAY FROM MONZA TO LECCO skirts the S.E. slopes of the beautiful range of hills of the Brianza (p. 145), studded with numerous villas of the wealthy Milanese. — 121/2 M. Arcore. — From (151/2 M.) Usmate-Carnate, also a station on the line from Seregno to Ponte S. Pietro and Bergamo (p. 142), an omnibus runs in 3/4 hr. to Monticello (Hôtel Monticello), a summer-resort a little to the N.W. - From (19 M.) Cernusco-Merate a pleasant excursion may be taken to the lofty Montevecchia, situated towards the N.W. (11/2 hr.; the church of Montevecchia commands an excellent view of the Lombard plain, Milan, Cremona, Novara, and part of the Brianza, etc.; good wine, but a poor inn; pleasant return-route by Missaglia, with a guide, 11/4 hr.; thence by carriage to Merate; fine views). The village of Merate (Albergo del Sole), 1 M. from the station, was formerly fortified: pretty villas. - 21 M. Olgiate-Molgora. Beyond a tunnel a view of the valley of the Adda is obtained to the right. The train descends, crosses the river by an iron bridge, and joins the Lecco and Bergamo line (p. 183) at (271/2 M.) Calolzio. -30 M. Maggianico, with a prettily situated hydropathic establishment.

32 M. Lecco. — Albergo-Ristorante Mazzoleni, at the pier, R. 1½ fr., well spoken of; Croce di Malta; Corona d'Italia, unpretending. — Rail. Restaurant, clean. — Omn. between the station and the pier 50 c.

Lecco is an industrial town with 6100 inhab. and silk, cotton, and iron manufactories, at the foot of Mte. Resegone (6160 ft.) and at the S. end of the Lake of Lecco or E. arm of the Lake of Como (p. 147), from which the Adda here emerges. Statues of Garibaldi and Alessandro Manzoni (b. in Milan 1785, d. 1873), the poet and head of the romantic school, both by Confalonieri, were erected in the piazza in 1884 and 1891. The pedestal of the latter is decorated with reliefs from Manzoni's 'I Promessi Sposi'. Pleasant walks, admirably described in 'I Promessi Sposi', to the hill of S. Gerolamo, with a pilgrimage-church and a ruined castle (3/4 hr.), etc. The Ponte Grande, a stone-bridge of tenarches, constructed in 1335 by Azzone Visconti. and furnished with fortified towers at the extremities, leads S. from Lecco to Pescate, where the road divides: the right branch, passing the village of Malgrate (with many silk-factories) to the W. of Lecco, leads to Como (p. 142), the left branch southwards to Milan. To the N. of Malgrate is the promontory of S. Dionigio.

From Lecco we may ascend via *Pescate* to (2 hrs.) the top of Monte Baro (3150 ft.), which may also be ascended from *Sala at Barro* (p. 144). About two-thirds of the way up is an inn. The top affords a fine "View of the Brianza.

Below Lecco the Adda expands into the Lago di Garlate, and further down, into the small Lago d'Olginate. A navigable canal connects Trezzo (p. 142) with Milan. — From Lecco to Bellano (-Colico), see p. 147; to Bergamo, see p. 183.

21. From Milan to Bellagio. The Brianza.

RAILWAY from Milan to (271/2 M.) Incino-Erba (starting from the Stazione Ferrovie Nord, p. 115) in 11/2. 13/4 hr. (fares 4 fr. 25, 2 fr. 50, 1 fr. 60 c.; return-tickets 6 fr. 80, 4 fr., 2 fr. 70 c.). — High-road from Erba to Bellagio.

Brianza is the name of the undulating, grassy, partially wooded, and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the Seveso and the Adda, and stretching to the N. to the triangular peninsula which divides the Como and Lecco lakes. The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry plantations. In the centre are several small lakes (Lago d'Annone, Pusiano, Alserio, Segrino, and Montorfano).

The Railway from Milan to Incino-Erba traverses a well-cultivated and well-watered plain. As far as (3 M.) Bovisa it coincides with the line to Saronno (p. 140). 4½ M. Affori; 5 M. Bruzzano; 5½ M. Cormanno. The train now crosses the small Seveso. 6 M. Cusano; 7½ M. Paderno Dugnano; 9 M. Palazzolo. Beyond (10 M.) Varedo the train again crosses the Seveso and reaches (11 M.) Bovisio. 12 M. Cesano-Maderno. From (14 M.) Seveso S. Pietro a branch-line diverges to (1½ M.) Camnago (p. 142), a station on the Monza-Como railway, which our line crosses near (15M.) Meda. 16 M. Cabiate; 17½ M. Mariano-Comense. Near (18½ M.) Carugo-Giussano the country becomes hilly. 20 M. Arosio, pleasantly situated amid vine-clad hills, some of which are crowned with

villages and country-houses. 211/2 M. Inverigo, a pretty village, in the valley of the Lambro. On an eminence rises the *Rotonda, one of the finest villas in the Brianza, with a park and admirably-kept garden, and commanding an extensive view. The Villa Crivelli is famous for its cypresses. The train now ascends the valley of the Lambro. 23 M. Lambrugo; 251/2 M. Merone-Pontenuovo, the junction of the Lecco and Como line (p. 144). The Lago d'Alserio is passed on the left and the Lago di Pusiano on the right. The train enters the charming plain of Erba (Pian d'Erba).

271/2 M. Incino-Ērba, the station for the village of Incino and the small town of Erba. Incino, the ancient Liciniforum, contains a lofty Lombard campanile. Erba (1020 ft.; Albergo) lies a little to the N., on the road from Como to Lecco, which here traverses the fertile and terraced slopes of a small hill. It contains several handsome villas, among which is the Villa Amalia, on the N.W. side, commanding a charming view of the Brianza. — From Erba to Como, see p. 144.

From Erba to Bellagio, about 15 M.; a highly interesting excursion. — Beyond Erba we cross the Lambro, which has here been canalized and is conducted into the Lago di Pusiano, a little to the S.E. Immediately afterwards the route to Bellagio diverges to the left from the road to Lecco, and runs to the N., past Longone on the W. bank of the narrow Lago del Segrino, to—

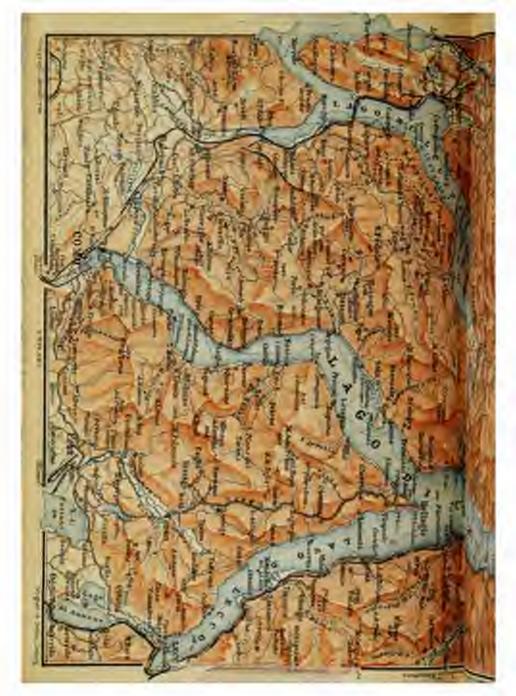
6 M. Canzo (Croce di Malta), which is almost contiguous to (1¹/₄ M.) Asso, the two numbering together 2700 inhabitants. At the entrance of Asso is a large silk-manufactory (Casa Versa).

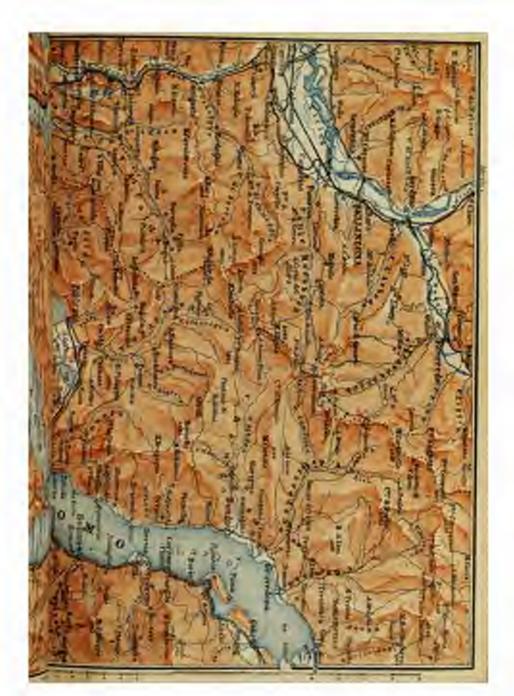
The road now gradually ascends for a considerable distance in the picturesque valley of the Lambro, the Vall' Assina, the slopes of which are well wooded; it passes through (2 M.) Lasnigo, (2 M.) Barni, and Magreglio, where it becomes steeper; first view of both arms of the Lake of Como from the eminence near the (1 M.) Chapel.

Delightful *Survey of the entire E. arm to Lecco and far beyond, after passing the first church of (1½ M.) Civenna (Inn), with its graceful tower. The road now runs for 2 M. along the shady brow of the mountain, which extends into the lake at Bellagio. Beyond the chapel good views are obtained of the W. arm of the lake (of Como), the Tremezzina with the Villa Carlotta and Cadenablia, the E. arm (Lake of Lecco), a large portion of the road and railway on the E. bank, the former supported by masonry and embankments, and finally of the entire lake from the promontory of Bellagio to Domaso (p. 153), and far below the park of the Villa Serbelloni (p. 150), rising above the lake like a molehill.

The road winds downwards for about 3 M., finally passing the Villa Giulia (p. 151) and the churchyard of Bellagio. From Civenna to the hotels at Bellagio on the lake (p. 150) 2 hrs. walk.

A longer route, which will reward the pedestrian, is by the Monte S. Primo (p. 151). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 3 hrs. (fatiguing, over débris).





22. Lake of Como.

Plan of Excursion. The Lakes of Como and Lugano (p. 155) and the Lago Maggiore (R. 25) may be visited from Milan most expeditiously as follows: by the St. Gotthard line or the Saronno-Como railway in 1½-13¼ hr. to Como (Cathedral); proceed by steamboat in the afternoon in 1½ hr. to Como (Cathedral); proceed by steamboat in the afternoon in 1½ hr. to Como, and spend the night there. In the evening and next morning visit Villa Carlotta and Villa Serbelloni; by steamboat in ½ hr., or by rowing-boat, to Menaggio; thence by railway in 1 hr. to Porlezsa, in time for the steamboat which starts for Lugano (p. 156), arriving early enough to leave time for the ascent of Monte S. Salvatore. From Lugano by steamboat in 1¼ hr. to Ponte Tresa and thence by steam-tramway in 3¼ hr. to Luino; steamboat from Luino in 1½ hr. to the Borromean Islands, thence in 1 hr. to Arona. Railway from Arona to Milan, see p. 160. The Circular Tour Tickets (see p. xvii) issued for this excursion are economical and convenient. Return-tickets are valid for one day only.

Steamboat thrice daily from Como to Colico in 31/2-5 hrs. (fares 4 fr. 70, 2 fr. 60 c.); five times daily from Como to Bellagio, eight times to Torriggia; thrice daily from Como to Lecco in 31/2-4 hrs.; thrice daily from Lecco to Colico in 33/4-41/2 hrs. The tickets are issued on board the steamers (also tickets for the railways in connection and the Swiss diligences). Embarkation and landing free (the tickets have a coupon which is given to the boatman). Those who embark at intermediate stations must procure a check at the pier to be given up when the tickets are taken on board. The advertised hours are not rigidly adhered to. Some of the boats are handsome saloon-steamers, with good restaurants on board. — In the following description the stations at which there is a pier are indicated by

'P', the others (small boat stations) by 'B'.

Railway on the E. bank from Bellano (p. 152) to (15 M.) Lecco, not

recommended to tourists; numerous tunnels and viaducts.

Rowing-boats (barca). First hour 1½ fr., each additional hour 1 fr. for each rower. From Bellagio to Cadenabbia and back (or vice verså), each rower 2½ fr.; Bellagio to Tremezzo, Bellagio to Menaggio, and Bellagio to Varenna also 2½ fr. each rower; Bellagio to Villa Melzi, Villa Carlotta, and back, each rower 3 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' When travellers 'are not numerous, the boatmen readily reduce their demands. The following phrases may be found useful: Quanto volete per una corsa d'un ora (di duc ore)? Siamo due (tre, quattro) persone. E troppo, vi daro un franco (due franchi, etc.). In addition to the fare, it is usual to give a 'mancia' of ½ fr. or 1 fr. according to the length of the excursion.

The *Lake of Como (700 ft.), Italian Lago di Como or Il Lario, the Lacus Larius of the Romans, is extolled by Virgil (Georg. ii. 159), and is in the estimation of many the most beautiful lake in N. Italy. Length from Como to the N. extremity 30 M.; greatest width between Menaggio and Varenna nearly $2^1/2$ M.; greatest depth 1930ft.; total area 60 sq. M. At Bellagio (p. 150) the lake divides into two branches, called respectively the Lakes of Como (W.) and Lecco (E.). The Adda enters at the upper extremity and makes its egress near Lecco. The W. arm has no outlet. Numerous villages and the gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive, which to the unaccustomed eye bears a strong resemblance to the willow. The mountains rise to a height of 7000 ft. — The industrious inhabi-

tants of the banks of the lake are much occupied in the production and manufacture of silk. Tasteful articles in olive-wood are made at Bellagio. — The lake abounds in fish, and trout of 20 lbs. weight are occasionally captured. The 'Agoni' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E., the *Punta* di Geno, the beauty of the lake is disclosed to view.

Lake of Como.

W. BANK.

Borgo S. Giorgio, the N.W. suburb of Como, with the *Villa dell' Olmo, formerly Villa Raimondi, at the N. end, the largest on the lake, belonging to the Duke of Visconti-Modrone, with splendid halls and fine park (strangers admitted).

Villa Tavernola, beyond the mouth of the Breggia. Villa Gonzalez; Villa Cima, in a beautiful park.

Cernobbio (P). — *Grand Hôtel VILLA D'ESTE ET REINE D'ANGLETERRE, R., L., & A. 3, pens. 10-13 fr., with pleasant grounds, frequented by English and Americans; Hôt. Cernobbio et de la Reine Olga, R., L., & A. 3-5, B. 11/2, déj. 3, D. 4, pens. 8-12, omn. 1 fr.; Alb. Milano, Italian. — Omnibus to and from Como station.

Cernobbio is a considerable village, surrounded by handsome villas: Belinzaghi, Baroggi, and others. High above lies the church of Rovenna.

The Monte Bisbino (4390 ft.), with a pilgrimage church and a fine view, is easily ascended in 3 hrs. from Cernobbio or Brienno (p. 149).

Villa Volpi, on a promontory extending far into the lake.

Moltrasio (P; Alb. Caramazza), in a beautiful situation, with the large Palazzo Passalacqua, rising above its terraced garden.

Urio (B); then Carate (P; Hôt.- | Count Anguissola, is now the Pens. Lario), Laglio, and Germanello, all with attractive villas. | joso-Trotti. It derives its name

E. BANK.

From Borgo S. Agostino, the N.E. suburb of Como, a new road $(4^{1}/_{2} \text{ M.}; \text{one-horse carr. 8, two-horse } 15 \text{ fr.})$ and a cable-railway (p. 144) lead to Brunate (2400 ft.; *Alb.-Rist. Spaini; Bellavista, R. 1\frac{1}{4}, B. 1\frac{1}{4}, dej. 2\frac{1}{2}, D. 4 \text{ fr.}), commanding a fine view to the W. as far as Monte Rosa.

Blevio, with the villas Mylius and Ricordi, and, beyond the Punta di Geno, the villas Ratazzi, Cornaggia, etc. Villa Taglioni, formerly the property of the famous danseuse; Villa Ferranti, once the residence of the celebrated singer Pasta (d. 1865); Villa Taverna.

Torno (P; Alb. Bella Venezia) has a pretty church and is surrounded by villas.

Road hence to Como, see p. 144. Villa Pliniana, in the bay of Molina, at the entrance of a narrow gorge, erected in 1570 by Count Anguissola, is now the property of the Marchesa Belgiojoso-Trotti. It derives its name

On the bank of the lake is a lofty pyramid erected to the memory of Dr. Frank, a professor of Pavia (d. 1851), with money left by him for the purpose.

Torriggia (P; Ristor. Casarico); on the promontory the Villa Elisa.

Brienno (B), embosomed in laurels.

Argegno (P; Alb. & Ristor. Telo; Alb. Barchetta), at the mouth of the fertile Intelvi Valley.

A carriage-road leads hence via Castiglione d'Intelvi and S. Fedele d'Intelvi (2520 ft.; Alb. S. Rocco) to Lanzo d'Intelvi (p. 156).

Colonno (B); then Sala (B), with the small island of Comacina, frequently mentioned in the annals of mediæval warfare, now occupied by a small church of S. Giovanni.

Monte Legnone and Monte Legnoncino (p. 153) are distinctly visible towards the N.E.

Campo, charmingly situated; then the promontory of Lavedo, which here projects far into the lake. On its extremity (3/4 M. from Campo or Lenno) glitters the Villa Arcomati, with its colonnade (visitors admitted; fine view).

In the bay lie Lenno (B; Ristor, Brentani) and Azzano (B). On the slope above, Mezzegra.

Tremezzo (P; *Alb. Bazzoni), practically forming with Cadenabbia one place including the Villa Carlotta (p. 150), is situated in the Tremezzina, a beautiful district justly called the garden of Lombardy.

Interesting excursion (there and back, 3-4 hrs.) by Lenno (see above) to *S. Maria del Soccorso (1375 ft.), a pilgrimage charch with beautiful

E. BANK.

of Pliniana from a neighbouring spring which daily changes its level, a peculiarity mentioned both by the younger and the older Pliny. The passages are inscribed on the walls of the court.

Riva di Palanzo (P) and Pognana (B); then Quarsano and Careno.

Nesso (B), at the mouth of the Val di Nesso, which ascends to the Piano del Tivano (3800 ft.), with a high waterfall in a narrow gorge, frequently dry in summer.

Beyond La Cavagnola we obtain the first view of Bellagio.

Near Lezzeno (B) is one of the deepest parts of the lake.

Villa Besana.

S. Giovanni(B), with a church containing an altar-piece by Gaud. Ferrari: Christ in glory, with saints and donors. Villa Trotti (fine garden, visitors admitted).

Villa Trivulzio, formerly Poldi, contains the mausoleum of the last of the Gonzagas, in the form of a round Romanesque tower. Fine view. Visitors are admitted to the beautiful garden.

Villa Melzi, 1/2 M. to the S. of Bellagio, erected by Albertolli in 1810-15, for Count Melzi d'Erile, who was vice-president of the Italian Republic in 1802, and was made Duke of Lodi by Napoleon in 1807. It now belongs to the Duchess of Melzi, and possesses numerous works of art and a splendid garden (adm. Thurs, & Sun., 1 fr.).

BELLAGIO.

W. BANK.

view (the sacristan sells refreshments); return by Mezzegra.

Cadenabbia. — *Bellevue, adjoining the Villa Carlotta, with shady grounds on the lake, pens. 11-16 fr. (closed Dec. to Feb.); *Belle-Ile, R., L., & A. 2-4, B. 11/4, déj. 21/4, D. 4, pens. 7-10 fr.; *Britannia, R. 2, L. 3/4, A. 1/2, B. 11/2, déj. 3, D. 41/2, pens. 7-12, omn. 1 fr.; Hôtel-Pension Cadenabbia, pens. 7-8 fr. — ('afé Lavezari. — Hotel-omnibuses at the pier. — English Church, with services from April to November.

Cadenabbia, 2 M. to the S. of Menaggio (omnibus at the station), lies in the most sheltered situation on the Lake of Como. - In the vicinity (S.W.), in a garden sloping down to the lake, stands the celebrated *Villa Carlotta, formerly Sommariva. In 1843 it came into the possession of Princess Albert of Prussia, after whose daughter Charlotte (d. 1855) it is The widower of the latter, Duke George of Saxe-Meiningen, is the present proprietor. Visitors ring at the entrance to the garden and ascend the broad flight of steps (accessible from 8 to 5; 1 fr. each pers.).

INTERIOR. The MARBLE HALL contains a frieze decorated with celebrated "Reliefs by Thorvaldsen, representing the Triumph of Alexander (for which a sum of nearly 375,000 fr. was paid by Count Sommariva); also several statues by Canova (Cupid and Psyche, Magdalen, Palamedes, Venus); Paris by Fontana; bust of Count Sommariva; Mars and Venus, by Acquisti; Cupid giving water to pigeons, by Bienaimé, etc. The BILLIARD ROOM contains casts, and a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorvaldsen. — In the Garden Saloon several modern pictures (Hayez, Romeo and Juliet; Lordon, Atala), and a marble relief of Napoleon when consul, by Lazzarini.

The *GARDEN, which stretches to

E. BANK.

Bellagio. - GRANDE BRETAGNE frequented by the English, and *GRAND HÔTEL BELLAGIO, R. 31/2-6, L. & A. 2, B. 1¹/₂, déj. 3¹/₂, D. 5, pens. 12-16, omn. ³/₄ fr., both well fitted up, and the property of companies, beautifully situated on the lake; VILLA SERBELLONI, now a dépendance of the Grand Hôtel Bellagio, R. 3, pens. 9-14 fr.; "GE-NAZZINI, also beautifully situated on the lake, R., L., & A. 2¹/₂-5, B. 1¹/₂, déj. 3, D. 4¹/₂, pens. 7-11 fr. (tariff in the bedrooms). - Of less pretension: *Hôtel & Pension Flo-RENGE, R., L., & A. 2¹/₂-4, B. 1¹/₂, déj. 2¹/₂, D. 4, pens. 7¹/₂-9, omn. 1/₂ fr.; PESION SUISSE, R. 1¹/₂-2, L. 1/₂, A. 1/₂, B.1, déj. 2¹/₂, D. 3¹/₂, pens. 6-7 fr.; PENS. DES ETRANGERS, déj. 21/2, pens. 7-8 fr.; Albergo del Vapore, all on the lake. - Beer at the Café-Rest. des Etrangers, see above; Rest. de l' Hôt. de Florence. - The large hotels send omnibuses to meet the steamers.

Lace, Silk Goods, and Olive-wood Carvings at numerous shops.

Rowing Boats, see p. 147. English Church (services April-Oct).

Bellagio (710 ft.), a small town with 800 inhab., at the W. base of the promontory which separates the Lake of Como from the Lake of Lecco, is perhaps the most delightful point among the lakes of Upper Italy.

Higher up stands the *Villa Serbelloni (footpath ascends by the Hôt. Genazzini in 25 min.), the park of which extends to the head of the wooded promontory (admission for those not residing in the hotel 1 fr.). Charming glimpses of Varenna, Villa Balbianello, Carlotta, etc.

The Villa Belmonte, the property of an Englishman, commands another fine view (adm. ½ fr.).

About 1 M. to the S. of the lower entrance to the Villa Serbelloni, beyond the cemetery, we reach a small blue gate on

the S. to Tremezzo, and to the N. towards the Hôtel de Bellevue, contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards Bellagio. At the end of the garden-wall is the mortuary chapel of the Sommarivas, with marble sculptures.

Behind Cadenabbia rises the rock of Il Sasso S. Martino.

Halfway up stands the Madonna di S. Martino, a small church, commanding a beautiful view; ascent 1½ hr. (we proceed viâ Griante to the small chapel of S. Rocco and then follow the paved track).

The Monte Crocione (5370 ft.), a more lofty mountain to the W., commands a striking view of the Lake of Como and Bellagio (a fatiguing ascent of 31/2-4 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 a.m.). A finer view of the alps of Valais is obtained from the "Monte Galbiga (5600 ft.), to the W., which may be reached in 50 min. from Monte Crocione by following the crest. From Monte Galbiga we may descend viâ the Ponna Alp to (3 hrs.) Osteno (p. 155).

E. Bank.

the left, leading to the Villa Giulia, the property of Count Blome of Vienna, with beautiful *Gardens (adm. on Sun. and holidays; fee 1/2-1 fr.).

A pleasant excursion may be taken hence to Cinema (p. 146; one-horse carr. 8 fr.; 3 hrs. there and back), with which a visit to the Villa Giulia may conveniently be combined.

The highly interesting ascent of the Monte S. Primo (5555 ft.) may be made in 4½ hrs. from Bellagio (with guide, 10 fr.). The ronte leads past the Villa Giulia and Casate, and at (2 hrs.) a chapel forks. We follow the narrow road to the right to the alps of Villa and Borzo, whence a footpath leads to the (2½ hrs.) summit. Magnificent view of the Lake of Como and the Brianza, backed by a grand mountain-panorama. Descent to Canzo, see p. 146.

Here, at the Punta di Bellagio, the S.W. and S.E. arms of the lake unite. The latter, the Lago di Lecco, though inferior to the other in picturesqueness and luxuriance of vegetation, presents grander mountain scenery. The E. bank is skirted by the railway mentioned at p. 147. Steamers ply on the lake from (Como) Bellagio to Lecco and back, and from Colico to Lecco and back (comp. p. 147). The steamboat-stations are Lierna, Limonta, Vassena, Onno, Mandello, Abbadia, and Lecco (p. 145), some of which are not always called at.

On the chief arm of the Lake of Como, as we proceed towards Colico, the first steamboat-stations are Menaggio (W. bank) and Varenna (E. bank).

W. BANK.

Menaggio (P). — Piers. One, to the S., beside the Hôtel Menaggio, for the Steam Tramway to Porlezza (Lugano; see p. 155); another beside the Hôtels Victoria and Corona. Hotel-omnibuses meet the steamers at both.

Hotels. *GRAND HÔTEL VICTO-RIA, R., L., & A. 41/2, B. 11/2, déj. 3, D. 5, pens. 8 11 fr. (English Church

E. BANK.

Varenna (P; *Alb. Reale-Marcionni, R., L., & A. 2-3, B. 2, déj. 3, D. 5, pens. 7-9, omn. 1/2 fr.) is charmingly situated on a promontory, surrounded by gardens (Isimbardi, Lelia, Venini), at the mouth of the Val d'Esino. Above, beside the small

Service); *Hot. Menaggio, Italian, R., L., & A. 31/251/2, B. 11/2, déj. 3, D. 5, pens. 8-11 fr., both beautifully situated, with gardens on the lake; Corona, Italian, second class.

Menaggio (1000 inhab.), with an extensive silk manufactory, commands a fine view of Bellagio. On the lake, to the S. of the village, is the handsome Villa Mylius. - A good road, diverging to the right from the Cadenabbia (Como) road, ascends in windings to (1/2 hr.) Loveno Superiore, near the church of which stands the Villa Vigoni, formerly Mylius, commanding a magnificent view of Bellagio, Menaggio, and of the three arms of the lake (apply to the gardener; fee 1 fr.). The garden-saloon contains two reliefs by Thorvaldsen and a group in marble by Argenti. On a mountain-spur, $1^{1}/_{4}$ M. farther, is the chapel of Madonna della Breglia. - The Villa Massimo d'Azeglio contains paintings by the poet Marchese Massimo d'Azeglio (d. 1866). Villa Garoviglio.

The steamer next passes a wild, yellowish-brown cliff, the Sasso Rancio ('orange-rock'), which is traversed by a dangerous footpath. The Russians under Bellegarde marched by this route in 1799, though with heavy losses.

S. Abbondio. — Mastenna. Rezzonico (B), with a restored castle of the 13th century.

Cremia (B), with the handsome church of S. Michele (altarpiece *St. Michael, by Paolo Veronese). The old church of S. Vito contains a fine Madonna and angels by Borgognone.

Then Pianello.

E. BANK.

village of Vezio, are the ruins of the Torre di Vezio, with a beautiful view (ascent ½ hr.). In the vicinity both road and railway pass through several tunnels. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About 3/4 M. to the S. of Varenna the Fiume Latte ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but sometimes dried up in summer.

The *Monte Grigna (7905ft.; 8 hrs.) is a very fine point. From Varenna a bridle-path leads on the right bank of the Esino via Perledo to (21/2 hrs.) Esino (*Alb. Monte Godeno, moderate), prettily situated. Thence (guide desirable; to the club-hut 4, Monco-dine 7 fr.) to the Alp Cainallo 11/2, Alp Prada 11/2, Rifugio of the Italian Alpine Club (5930 ft.) 1/2 hr., and to the top of the Grigna Settentrionale or Moncodine in 2 hrs. more (the last part rather trying). Superb view of the whole Alpine chain from the Mte. Viso to the Ortler (the Mte. Rosa group particularly fine), and of the plains of Lombardy to the distant Apennines. We may descend to the W. (steep) to the club-hut Capanna di Releggio (5840 ft.) in the Val Neria and to Mandello, or to the E. to Pasturo in the Val Sassina (p. 153).

Gittana is the station for the hydropathic establishment of Regoledo, situated 500 ft. above the lake (cable-railway).

Bellano (P; Roma, Bellano, both on the lake), with 1400 inhab. and considerable factories, is the present terminus of the Lecco and Colico line (p. 147). By the pier is a monument to Tom. Grossi, the poet, who was born at Bellano in 1790 (d. 1853), by Tantardini. A wide street leads hence to the (8 min.) sta-

above Musso (B) are situated the ruins of three castles, Rocca di Musso, the residence of Giov. Giac. de' Medici in 1525-31, 'the Castellan of Musso', who from this spot ruled over the entire Lake of Como.

Dongo (P; Alb. Dongo), a large village in a sheltered sitnation.

Gravedona (P; Alb. Gravedona, well spoken of; Alb. del Lauro), with 1600 inhab., is picturesquely situated at the mouth of a gorge. The handsome Palazzo del Pero with four towers, at the upper end, was built in 1586 by Pellegrino Tibaldi for the Milanese Cardinal Tolomeo Gallio. Adjoining the venerable church of S. Vincenzo rises the Baptistery of St. Maria del Tiglio, an interesting building of the 12th cent., with campanile, containing two Christian inscriptions of the 5th century.

A bridle-path leads to the W. through the Val di Gravedona and over the Passo di S. Jorio (6420 ft.) to (9 hrs.) Bellinzona (p. 6).

Domāso (P) possesses several handsome villas. — Finally Gera (B).

E. BANK.

On rocks rising precipitously tion. Following the Via Cavour to the left by the Albergo Roma, then turning to the right and then to the left again, we reach the church of S. Giorgio and the Orrido di Bellano, a rocky gorge in which the Pioverna forms a lofty waterfall (adm. 1/2 fr.).

A narrow road leads through the Val Sassina, which opens at Bellano, viâ Taceno to (6 M.) Cortenova and thence via Introbbio to Lecco.

Acquaseria (P) is the chief village in the commune of S. Abbondio.

Dervio (B), at the mouth of the Varrone, is situated at the base of the abrupt Monte Legnone and its spur, the MonteLegnoncino (5680 ft.).

Monte Legnone (8505 ft.), the highest mountain of Lombardy, may be ascended hence in 7 hrs. (fatiguing but interesting). Bridle-path to (2 hrs.) Sueglio (2590 ft.; Osteria Pinetta, fair) on the slope of Mte. Legnoncino, and through Valle Lavade to the (2 hrs.) Rifugio of the Italian Alpine Club (4460 ft.; good accommodation) by the Roccoli Lorla, on the saddle between Legnone and Legnoncino; thence (with guide) to the (21/4 hrs.) Capanna Alpina (7010ft.; no beds) and the (1 hr.) summit, with magnificent view. - The ascent on the N. side, from Delebio (p. 154), is easier. A bridle-path leads through the Val della Lesina to the (4 hrs.) Alp Cappello, and thence across the Bocchetta di Légnone in 3 hrs. to the summit.

Corenno, Dorio, and Ogliasca, all picturesquely situated, with ruined castles.

Colico (Isola Bella; Hôtel Risi, R. $2^{1}/_{2}$, B. 1 fr., both in the Italian style), comp. p. 15.

From Colico to Chiavenna, and over the Splügen to Coire, see R. 4.

From Colico to Sondrio and Bormio.

FROM COLICO TO SONDRIO, 251/2 M., railway in 11/2-13/4 hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.); FROM SONDRIO TO BORMIO, 41 M., diligence once daily (to Tirano, several times daily) in 10 hrs.

The Val Tellina, which is now traversed by a railway, belonged to the Grisons down to 1797, then to Austria, and since 1859 has been united to Italy. The broad valley is watered by the Adda (p. 14), the inundations of which often cause considerable damage, and make the lower part of the valley marshy and unhealthy. An aromatic red wine is yielded by the

vines on the slopes of the valley.

41/2 M. Delebio, on the Lesina, which descends from Mte. Legnone (ascent of Mte. Legnone, see p. 153). — 8 M. Cosio-Vallellino-Traona, the latter place lying at the base of the mountains beyond the Adda. — 10 M. Morbegno (850 ft.; Ancora), with 2500 inhab., is noted for its silk-culture and has a church of the 17th cent. with a few good pictures. — 12 M. Talamona. The line then crosses the Adda, here joined by the Masino, and skirts the base of the mountains to the north. 14 M. Ardenno-Masino; 191/2 M. San-Pietro-Berbenno; 221/2 M. Castione-Andevenno. Farther on the train skirts the hill of Sassella, noted for its wine and crowned with a church.

25½ M. Sondrio (1140 ft.; *Posta, with a garden, R., L., & A. 4½, D. 4 fr.; Maddalena; Ristor. Marino, with rooms), with 4000 inhab., the capital of the Val Tellina, situated on the Malero, an impetuous torrent, at the mouth of the picturesque Val Malenco. A large building outside the town, once a nunnery, is now private property. The old residence of the balliffs is now a barrack. Sondrio is a good centre for excursions, and it is visited

for the grape-cure in the season.

Beyond Sondrio the High Road continues to ascend the Val Tellina. The churches of Montagna and Pendolasco rise on the left. Between S. Giacomo and Tresenda, about halfway up the N. slope of the valley, rises the ancient watch-tower of Teglio (2945 it.), which gives its name to the valley (Val Teglino). At (101/2 M.) Tresenda the road over the Passo d'Aprica diverges to the right (p. 198). The road next crosses the Poschiavino, which descends from the Bernina glaciers, and soon reaches Madonna di Tirano (1500 ft.; *Alb. S. Michele, R. 3, B. 1 fr.), a small village with a large and handsome pilgrimage-church of the 16th century. The mountain-road which here diverges to the left leads to Poschiavo, and across the Bernina Pass to the Upper Engadine (see Baedeker's Switzerland). The 'Confine Svizzero' is 3/4 M. to the N.W. of Madonna di Tirano. About 1/4 hr. after leaving Madonna di Tirano we reach—

161/2 M. Tirano (1505 ft.; Albergo Italia, by the post-office, R., L., & A. 3, D. 4 fr.; Posta or Angelo; Stelvio, by the lower bridge), a small town of 3000 inhab., with old mansions of the Visconti, Pallavicini, and Salis families.

The road now ascends more rapidly along the vine-clad slopes, passing Sernio, Lovero, and Tovo. To the N. rises the precipitous Monte Masuccio (9240 ft.), a landslip from which in 1807 blocked up the narrow channel of the Adda, and converted the populous and fertile valley into a vast lake. At (5½M.) Mazzo (1845ft.) the road crosses to the right bank of the Adda, and at the large village of (1½M.) Grosotto (Alb.Pini) it crosses the Roasco, which here issues from the Val Grosina. To the right, at the mouth of the latter, is the imposing ruined castle of Venosta. Beyond (1½M.) Grosio (2170 ft.) the road recrosses to the left bank. In 1½ hr. more we reach—

281/2 M. Bolladore (2840 ft.; Posta or Angelo, R. 11/2 fr.; Hôtel des Alpes). On the hill on the other side of the river rises the picturesque church of Sondalo. Beyond Mondadizza we again cross the Adda. The valley now contracts; to the E. lies Le Prese (3103 ft.), at the mouth of the Val di Rezzo. We now enter the defile of Serra di Morignone, about 1 M. in length, which separates the Val Tellina from the 'Paese Freddo', or 'cold region', of Bormio. We cross the Adda for the last time by the Ponte del Diavolo. The road enters the green Valle di Sotto, passes the hamlets of Morignone and S. Antonio, and at Ceppina reaches the level, green valley of Bormio, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. The road traverses the valley, crosses at (2 M.) S. Lucia the muddy Frodolfo, just above its confluence with the Adda, and in 20 min. more reaches —

41 M. Bormio, Ger. Worms (4020 ft.; *Posta or Leon d'Oro; *Alb. della Torre), an antiquated little Italian town, with numerous dilapidated

towers, picturesquely situated at the entrance to the Val Furva. - The

diligence goes on hence, ascending in windings, to (2 M.) the —

*New Baths of Bormio or Bagni Nuovi (4880 ft.), a handsome building on a terrace commanding a fine survey of the valley of Bormio and the surrounding mountains (Engl. church service in summer) The Bagni Vecchi, or old Baths of Bormio, are a little higher up (4750 ft.), perched on the rocks below the road; a picturesque footpath, shorter than the road, ascends to them in 1/4 hr. Both baths are much frequented in July and August, and are closed in the middle of October (R., L., & A. 31/2-4, D. 4 fr.). The springs, containing salt and sulphur (92-100° Fahr.), rise in the Dolomite cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by Pliny as known to the Romans. The old baths hewn in the rock are interesting. — From Bormio over the Stelvio to Meran or Innsbruck, see Baedeker's Eastern Alps.

23. From Menaggio on the Lake of Como viâ Lugano to Luino on the Lago Maggiore.

42 M. STEAM TRAMWAY from Menaggio to Porlezza, 8 M., in 1 hr. (fares 2fr. 65, 1 fr. 45 c.). Steamboat from Porlezza to Lugano, 11 M., in 1 hr., and thence to Ponte Tresa, 15 M., in 1½ hr. (fares 4 fr. 50, 2 fr. 70 c.). Steam Tramway from Ponte Tresa to Luino, 8 M., in 1 hr. (fares 2 fr. 65, 1 fr. 45 c.). Through-tickets 9 fr. 80, 5 fr. 60 c.; return, Sunday, and circular tickets at a reduced rate (to be had on board any of the steamers). - Swiss customhouse examination on board the steamers in the Lake of Lugano, Italian custom-house at Porlezza or Ponte Tresa (usually also on board the steamers).

Menaggio, see p. 151. The railway-station is at the S. end of the village; the ticket-office is in the Hôtel Menaggio. The train waits for the steamer when the latter is late. The line at first ascends rapidly (5:100) to the hills above the lake, then turns sharply, and runs towards the N. Fine view to the right of the central part of the Lake of Como, with Bellagio in the middle. Farther on the line describes a wide bend, affording a view (right) of the Val Sanagra, with Loveno and the Villa Vigoni in the foreground (p. 152). We then thread a tunnel 110 yds. long. At (3 M.) Grandola (1260 ft.) we reach the highest point of the line, 610 ft. above the Lake of Como, whence the train descends rapidly (4:100), viâ Bene-Grona, Piano (on the small Lago del Piano), S. Pietro, and Tavordo. It next crosses the Cuccione and Beggo, and reaches —

8 M. Porlezza (Alb. del Lago), on the N. arm of the Lake of Lugano, with the Italian custom-house for travellers in the other direc-

tion. The railway-station is close to the steamboat-pier.

The *Lake of Lugano (900 ft.), called by the Italians Lago Ceresio after its doubtful Latin name, is scarcely inferior in beauty to its more celebrated neighbours Como and Maggiore, though its scenery is of a somewhat severer cast. The steamer (poor restaurant) proceeds towards Osteno, sometimes calling at Cima, at the foot of the steep hills on the N. bank.

Osteno (Hôtel du Bateau; Rist. della Grotta), on the S. bank of the lake, is frequently visited from Lugano on account of its remarkable grotto, the Orrido di Osteno (return-fare 2 fr. 35 c.; ticket for the grotto, obtained on board the steamer, 75 c.).

The 'Grotto of Osteno (locally called the Pescara, 'fishermen's gorge') is 7 min. from the landing-place. We pass through the village; outside the gate we descend to the right before the stone-bridge, and cross the brook. The mouth of the gorge, in which there are two small waterfalls, is near a projecting rock. Visitors embark in a small boat and enter the grotto, the bottom of which is occupied by the brook. The narrow ravine through which we thread our way is curiously hollowed out by the water. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge is terminated by a waterfall. - The Tufa Grottoes of Rescia may also be visited if time permit (1 hr. there and back) before the steamer returns from Porlezza. Boat (with two rowers, 2 fr. each) round the promontory to the E. of Osteno in 1/4 hr. to the hamlet of Rescia; thence by a narrow path to the grottoes in 5 min. (torches 1/2 fr.). The dome-shaped grottoes, encrusted with calcareous sinter and stalactites, are connected by a low passage (caution necessary). From the second is seen a pretty waterfall in a gorge. In the vicinity are tufa-quarries, containing interesting fossils.

A road leads from Osteno to the S.W. to (6 M.) Lanzo d'Intelvi A road leads from Osteno to the S.W. to (6 M.) Lanzo d'Intelvi (3115 ft.; Cafè Centrale, moderate, déj. 2 fr.). 11/4 M. above it is the Hôt. Belvedere (pens. 8-10 fr.), a pleasant spot for some stay (English Church Service in summer), with a fine view of the Lake of Lugano and the Alps with Mte. Rosa. [Those whose destination is the Hôtel Belvedere take the footpath to the right, about 3/4 M. before reaching Lanzo, which soon joins the road ascending to the hotel.] A road also leads to Lanzo from (8 M.) Maroggia (p. 12), and another from Argegno on the Lake of Como (12 M.; see p. 149). Near Lanzo (20 min.) are the baths of Paraviso. Bridle-path to Mte. Generoso (p. 12), 51/2 hrs.

The steamer now steers obliquely across the lake, leaving to the right Cresogno and Loggio on the N. bank, to S. Mamette (Stella d'Italia), beautifully situated at the mouth of the picturesque Val Soldo, with Castello high above it (p. 11).

The finest part of the lake lies between S. Mamette and Lugano. Beyond Oria, with the Villa Bianci, the station for Albogasio, we enter Switzerland. Bellarma, to the right, is the first village on Swiss soil; the slopes of Mte. Caprino (p. 10), to the S., are also in Switzerland. The steamer touches at Gandria (Pension; p. 10), at the foot of Mte. Brè (p. 10), with its gardens borne by lofty arcades and its vine-terraces, and then turns into the pretty bay of Lugano, leaving Castagnola (p. 10) to the right. The Mte. S. Salvatore rises conspicuously on the S. side of the bay.

Lugano (three piers), see p. 7. The station of the St. Gotthard Railway lies high above the town, 1 M. from the lake (cablerailway).

As we leave Lugano we enjoy a fine retrospect of the town, with Mte. Brè (p. 10) to the N. The steamer rounds the promontory of S. Martino, the spur of Monte S. Salvatore, on the right; to the left rises Monte Caprino (p. 10). On some trips the steamer calls at Campione, an Italian enclave in Swiss territory. To the left rise the steep flanks of Mte. Generoso (p. 12). The arch of the viaduct (p. 12) through which the boat now passes, with lowered funnel, frames a picturesque glimpse of scenery. The vessel touches at Melide on the W. and sometimes at Bissone on the E. bank.

At this point a fine view is obtained of the arms of the lake opening to the S.E. and the S.W., with Mte. S. Giorgio (3590 ft.) rising between them. The steamer enters the S.W. arm (on the E. qank, the hamlet of Brusin-Arsizio) and stops at Morcote (Hôt.-Pens. Raggi-Kaufmann, pens. 5 fr.), a small town with arcaded houses, picturesquely situated on the vine-clad slopes of Monte Arbostora (2710 ft.) and commanded by a church and a ruined castle.

The vessel now crosses the lake to Porto Ceresio, the port of Varese (railway, see p. 159), situated on Italian soil in a bay of the S. bank. Farther on, the lake bends to the N. On the W. (Italian) bank lies Brusin-Piano, which is not called at by the express-steamers. Opposite is Figino, to the N.E. of which Mte. S. Salvatore again comes into sight. Turning to the left, the vessel now steers through the Stretto di Lavena, a narrow channel leading into the westernmost bay of the lake, which is almost completely enclosed by mountains, with the village of Lavena on the left, and the sheer Monte Caslano (1730 ft.) on the right. At the W. end of the bay is —

Ponte Tresa, consisting of two villages, the larger of which is Swiss and the smaller Italian, divided by the river *Tresa* which issues from the lake here. The railway-station and steamboat-quay are on the Italian side. Italian custom-house examination.

The ROAD FROM LUGANO TO PONTE TRESA (6 M.), which may be recommended to pedestrians, ascends to the Restaurant du Jardin in Sorengo (see p. 9), descends past the small Lake of Muzzano, and traverses the broad valley of the Agno. Crossing this stream, which flows into the W. arm of the Leke of Lugano, we reach the small town of Agno, beyond which the road crosses the Magliaso and passes the church of Magliasna. Finally we pass through the Swiss part of Ponte Tresa, cross the bridge to the left, and reach the railway-station.

The Steam Tramway from Ponte Tresa to Luino, at first ascending a little, follows the fertile green valley of the rapid and clear Tresa, which here forms the boundary between Italy and Switzerland. Several torrents are crossed, and numerous villages and churches are seen perched among the rocks. Beyond the station of (3½ M.) Cremenaga (833 ft.), the train passes through two tunnels and crosses the river, the right bank of which is now also Italian. The valley contracts, and the banks become steeper. 6 M. Creva (745 ft.), with important manufactories. Crossing finally the Bellinzona-Novara line (p. 58; station to the left), we arrive at (8 M.) Luino, where the station adjoins the Lago Maggiore steamboat-quay (see p. 163).

24. From Milan to Laveno and Arona.

1. From Milan to Laveno.

a. VIÂ SARONNO AND VARESE. — 451/2 M. RAILWAY in 21/4-3 hrs. (fares 7 fr., 4 fr. 70, 2 fr. 80 c.). The trains start from the Stazione Ferrovie Nord (p. 115).

From Milan to (13¹/₂ M.) Saronno, see p. 140. — The line follows thence the Milan and Laveno road, passing (16 M.) Gerenzano, (17¹/₂ M.) Cislago, (19¹/₂ M.) Mozzate, (20¹/₂ M.) Locate, (22 M.)

Abbiate Guazzone, and (221/2 M.) Tradate. Then follow: 241/2 M. Venegono Inferiore; 26 M. Venegono Superiore; 271/2 M. Vedano.

About 11/2 M. to the W. of Venegono Superiore, and 3/4 M. to the S.W. of Vedano, is Castiglione Olona (Albergo S. Antonio), with 600 inhab. and some interesting works of art. The choir of the high-lying Collegiant Church contains 'Frescoes painted about 1428 for Cardinal Branda Castiglione by Masolino of Florence, master of Masoccio (p. 458): at the sides of the windows scenes from the life of St. Stephen; on the vaulting, Birth of Christ, Annunciation, Assumption of the Virgin, Marriage of the Virgin, Adoration of the Magi, and Angels playing musical instruments; on the left is the monument of Card. Branda Castiglione by Leonardus Griffus (1443). The sacristy contains some valuable church-furniture and an Annunciation on panel ascribed to Masolino.— The sacristan (1 fr.) conducts visitors across the court to the Baptister, in which there are well-preserved frescoes by Masolino (about 1435). Outside, the Annunciation; within, on the right, the daughter of Herodias begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background is the saint's tomb; on the vaulting, early fathers; farther to the right, John the Baptist in prison, and preaching before Herod. On the rear wall is a 'Baptism of Christ (the three figures undressing themselves to the right are interesting indications of the awakening study of the human form); below, on the left, John preaching Christ as the Messiah; above, God the Father between angels.— In front of the Chiesa di S. Sepolero, in the lower part of the town, stand two gigantic figures of saints.

29 M. Malnate (p. 159).

32 M. Varese. — Hotels. *Grand Hôtel Varese (Excelsion), a large establishment, in an open situation 1 M. from the town, near the station of Casbeno (p. 159), with a splendid view of the whole chain of the W. Alps, R., L., & A. 51/2, B. 11/2, déj. 31/2, D. 5, pens. 9-11, omn. 1 fr. — In the town: Italia; Europa; Leon d'Oro, Gambero, both unpretending; etc. — Cafés under the arcades in the main street. — Station on the railway from Varese to Gallarate (p. 160).

English Church Service in the Grand Hôtel Varese.

Varese (1250 ft.) is a thriving place with 5800 inhab. and silk, paper, furniture, and other manufactories. In summer the pleasant environs attract a number of wealthy Milanese families, who possess villas here and in the neighbourhood. The church of S. Vittore, rebuilt about 1600, with a tower 246 ft. in height, contains a St. George by Crespi, and a Magdalen by Morazzone. In the Municipio is a collection of prehistoric and other antiquities. The Giardino Pubblico, finely laid out in the old Italian style, commands fine views. Among the villas may be mentioned: Villa Litta, on the road to Biume Superiore; Villa Ponti, to the N.E., on the road to Biume Inferiore; then, near the latter village, Villa Litta Modignani, which still bears traces of a skirmish fought here on 26th May, 1859.

WALES. To the Colle Campiglio, 11/2 M. to the W., on the road to Masnago and Laveno, commanding a fine view; thence vià Masnago and Casciago (where the Villa Castelbarco affords a fine "View of the five lakes and the chain of Mte. Rosa) to Luinate, whence a beautiful view to the S.W. is obtained of the Lake of Varese and the small adjacent Lake of Biandrone, and also of the farther distant lakes of Monate and Comabbio. To S. Albino, 13/4 M. to the S. of Varese, with a view of the lake; to the Lago di Varese (Osteria della Schiranna), 21/2 M.; then, skirting the lake, to Groppello, Ollrona, Voltorre (where there is an old monastery of the Canonici Lateranensi with interesting Romanesque cloisters), and Gavirate, 71/2 M. (see p. 159).

The most interesting excursion, however, is by S. Ambrogio and Fogliaro to the *Madonna del Monte (2885 ft.), a resort of pilgrims, 71/2 M. to the N.E. (carriage-road to the first chapel, where there is a clean inn; carr. there and back 8-10 fr.; then a bridle-path in 1 hr.). Fourteen chapels or stations of various forms, adorned with 17th cent. frescoes and groups in stucco, have been erected along the broad path by which the monastery and church on the mountain are attained. Several taverns adjoin the monastery. The view hence is not less celebrated than the peculiar sanctity of the spot. The small lakes of Comabbio, Biandrone, and Monate, that of Varese, two arms of the Lago Maggiore, part of the Lake of Como, and the expansive and fruitful plain as far as Milan are visible. - A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the Tre Croci (3965 ft.), 1 hr. to the N.W. of the Madonna.

From Variese to Como, 181/2 M., railway in 11/4 hr. — The line crosses the Olona. At (3 M.) Mainate the line to Milan (p. 158) branches off to the right. - 61/2 M. Solbiate. - 10 M. Olgiate is the highest point on the line (about 790 ft. above the Lake of Como), in a fertile region with numerous villas. — 111/2 M. Lurate-Caccivio; 121/2 M. Civello; 131/2 M. Grandate; 15 M. Camerlata. Finally (171/2 M.) Como Borghi (Porta del Torre) and (181/2 M.) Como Lago (Stazione Ferrovie Nord, on the lake; comp. p. 142).

From Varese to Gallarate (Milan), see p. 160. From Varese to Porto Ceresio, 91/4 M., railway in 30-40 minutes. This interesting line is the continuation of that from Galarate to Varese (p. 160). The train crosses the Olona by a lofty viaduct, and passes the entrance of the picturesque Val Ganna, through which a beautiful road leads past the Lago di Ganna and Lago di Ghirla to Ponte Tresa (p. 157). 21/2 M. Induno-Olona, with the Villa Medici. Turning to the E., the line skirts the S. foot of Mte. Monarco (2815 ft.) and passes through a tunnel just before (41/2 M.) Arcisate-Brenno. It then describes a wide curve and again turns to the N. 61/4 M. Bisuschio - Viggiù, the next station, lies at the foot of Mte. Userio (1810 ft.), halfway between these villages. At Bisuschio, 1 M. to the W., is the Villa Cicogna, with a large park in the Italian style and a splendid view of the Lake of Lugano. The train next passes Besano and reaches (91/4 M) Porto Ceresio on the Lake of Lugano (p. 157).

The next railway-stations beyond Varese are (34 M.) Casbeno and (371/2 M.) Barasso, with numerous villas. The train then passes near the N.W. extremity of the Lago di Varese and reaches (381/2 M.) Gavirate, near which are quarries of 'marmo majolica', a kind of marble used for decorative purposes. View of Monte Rosa. 401/2 M. Cocquio; 42 M. Gemonio. Farther on, the Boesio is crossed, and, beyond (43 M.) Cittiglio, its right bank skirted. The line then leads past the S. base of the Sasso del Ferro to -

451/2 Laveno (p. 164), on the E. bank of the Lago Maggiore, a station on the Bellinzona and Genoa line (p. 58) and also a steamboat-station. Boat to the Borromean Islands, see pp. 160, 165-168.

b. VIA GALLARATE. — 451/2 M. RAILWAY in 2-23/4 hrs. (fares 7 fr. 50, 5 fr., 2 fr. 95 c.). - Steam Tramway to Gallarate (passing many of the railway-stations) in 23/4 hrs. (fares 2 fr. 25, 1 fr. 50 c.); to Saronno and Tradate in 21/2 hrs.

Milan, see p. 115. — 4 M. Musocco; 9 M. Rhd (p. 62), with the church of the Madonna dei Miracoli by Pellegrino Tibaldi; 111/2 M. Vanzago; 15 M. Parabiago. — 171/2 M. Legnano (5400) inhab.), where Frederick Barbarossa was defeated by the Milanese in 1176; the principal church of S. Magno, ascribed to Bramante, contains a large *Altar-piece, one of the best works of Luini. — 21M.

Busto Arsizio (Alb. del Vapore, clean), a town with 9300 inhab., the church of which, designed by Bramante, contains frescoes by Gaud. Ferrari. Branch - line to Novara and Seregno (p. 61). - 251/2 M. Gallarate (Alb. Leon d'Oro), a town with 4400 inhab., at the S.E. base of a range of hills which form the limit of the vast and fruitful Lombard plain, contains a technical school and carries on large manufactures of textile fabrics. The line to Arona (see below) diverges here.

FROM GALLARATE TO VARESE, 12 M., railway in 1/2 hr. (fares 1 fr. 70, 1 fr. 5, 50 c.). The train passes through a mountainous region. — 5 M. Albizzate; 91/2 M. Gazzada. — 12 M. Varese, see p. 158.

291/2 M. Besnate; 311/2 M. Crugnola-Cimbro; 35 M. Ternate-Varano, on the little lake of Comabbio; 381/2 M. Pregano-Travedona, the latter being on the E. bank of the little lake of Monate, 401/2 M. Besozzo; 431/2 M. San Giano.

451/2 M. Laveno, see p. 164.

2. From Milan to Arona.

42 M. RAILWAY in 2-21/2 hrs. (fares 6 fr. 80, 4 fr. 55, 2 fr. 65 c.). From Milan to $(25^{1}/_{2} \text{ M.})$ Gallarate, see above. — 28 M. Casorate. 301/2 M. Somma Lombardo, where Hannibal overthrew P. Cornelius Scipio in B.C. 218. — 33 M. Vergiate. Tunnel. — 36 M. Sesto Calende, junction of the line from Bellinzona to Genoa (p. 58). The train now crosses the Ticino, which issues here from Lago Maggiore, and then skirts the S. bank of the lake.

42 M. Arona. – "Albergo Reale d'Italia & Posta, R., L., & A. 3-4, B. 11/2, déj. 3, D. 4, pens. 7-9, omn. 1/2 fr.; *Alb. San Gottardo, R., L., & A. 2-21/2, B. 11/4, déj. 21/2, D. 4, pens. 7 fr., both on the quay; Ancora, behind the S. Gottardo. — Café adjoining the Albergo Reale; Café du Lac, near the quay; Caffè della Stazione. — Munich beer opposite

Arona (740 ft.), an ancient town with 3300 inhab., lies on the W. bank of the Lago Maggiore, about 3 M. from its S. extremity. In the principal church of S. Maria, the chapel of the Borromean family, to the right of the high-altar, contains the *Holy Family as an altar-piece, by Gaudenzio Ferrari (1511); it is surrounded by five smaller pictures, the upper representing God the Father, at the sides eight saints and the donatrix. The adjacent Gothic church of SS. Martiri contains a high-altar-piece by Ambr. Borgognone.

On a height overlooking the entire district, 1/2 hr. to the N. of the station and pier, is a colossal Statue of S. Carlo, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Cardinal, Count Carlo Borromeo, Archbishop of Milan (born here in 1538, died 1584, canonised 1610). The head, hands, and feet of the statue are of bronze, the robe of wrought copper. The enterprising visitor may enter the interior (50 c.) and climb to the head of the statue, but the ascent is far from pleasant. The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an Ecclesiastical Seminary.

From Arona to Olegoio (Virgra), nee n 50

25. Lago Maggiore.

PLAN for a circular tour round the three lakes, see p. 147. The finest part of the Lago Maggiore is the W. bay, with the Borromean Islands, which are best visited from Pallanza, Stresa, or Bayeno by small boat.

Railways. — From Bellinzona to Locarno, 14 M., in 3/4 hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Through-tickets including the steamboat on Lago Maggiore are issued for Pallanza (5 fr. 90, 5 fr. 20, 3 fr. 15 c.), etc.

(comp. p. 165).

FROM BELLINZONA TO SESTO-CALENDE VIÂ LUINO, $47^1/2$ M., in 13/4-23/4 hrs. (fares 8 fr. 45, 5 fr. 95, 3 fr. 90 c.); to Luino in 1-11/2 hr. (fares 4 fr. 50, 3 fr. 20, 2 fr. 10 c.). — Intermediate stations: $2^1/2$ M. Giubiasco; $5^1/2$ M. Cadenazzo; $10^1/2$ M. Magadino; $12^1/2$ M. S. Nazzaro; $14^1/2$ M. Ranzo-Gera; 17 M. Pino, the first Italian station; 21 M. Maccagno; 25 M. Luino, with both the Italian and the Swiss custom-houses; 29 M. Porto Valtravaglia; 34 M. Laveno; $36^1/2$ M. Leggiuno-Monvalle; $40^1/2$ M. Ispra; $43^1/2$ M. Taino-Angera; 47 M. Sesto Calende. Stations on this line are denoted by a capital R. in the following description.

From Luino to Lugano, see pp. 157, 156; from Laveno to Varese, see

pp. 159, 158.

Steamboat twice daily in summer from Locarno to Laveno, and seven or eight times daily from Laveno to Intra, Pallanza, the Borromean Islands, Stresa, and Arona. From Locarno to Arona 5½ hrs.; from Luino to Isola Bella 23¼ (from Laveno 1½) hrs.; from Isola Bella to Arona 1½ hr. (fare from Locarno to Arona 5 fr. 85 or 3 fr. 20 c., from Luino to Isola Bella 2 fr. 15 or 1 fr. 30 c., from Isola Bella to Arona 1 fr. 70 c. or 1 fr., landing and embarking at small-boat stations included; comp. p. 147). The steamboat is the best and cheapest conveyance to Isola Bella. Strict punctuality is not always observed. Some of the boats are saloon-steamers, with restaurants on board (déj. 3, D. 4½ fr.). — Stations are indicated in the following description by heavier type. The only stations always touched at are: Locarno, Brissago, Cannobbio, Luino, Intra, Laveno, Pallanza, Baveno, Isola Bella, Stresa, Belgirate, Lesa, Meina, and Arona.

Boat (barca). For 2 hrs., 21/2 fr. for each rower; for 1-3 pers. 2 rowers are required; 4-6 pers. 3, more than 6 pers. 4 rowers. More favourable terms may sometimes be obtained, and in every case a bargain should be struck before the boat is entered. A small fee is usually expected in ad-

dition to the stipulated fare (comp. p. 147).

From Bellinzona to Locarno (fares, see above). The train follows the Lugano line (p. 7) as far as (2½ M.) Giubiasco, then diverges to the right and traverses the broad lower valley of the Ticino. — 5½ M. Cadenazzo, the junction of the line skirting the E. bank of the lake to Luino, Novara, and Genoa (R. 12); change carriages for Locarno. — The Locarno branch crosses the Ticino below Cugnasco, and the Verzasca, which dashes forth from a gorge on the right, beyond (10 M.) Gordola. It then skirts the Lago Maggiore to (14 M.) Locarno.

Locarno. — *Grand Hôtel Locarno, with English Chapel, R., L., & A. 5-6, B. 1½, déj. 3, D. 5, pens. 8-12½ fr.; *Hôtel-Pension du Parc, R. 2-5, B. 1½, déj. 3, D. 4, pens. 6-10 fr. Both these have views and fine gardens. — *Hôt.-Pens. Reber, with garden on the lake, moderate, pens. 6-7 fr.; *Corona, near the lake, R., L., & A. 2-3½, B. 1¼, déj. 2½, D. 3½-½½, pens. 6-7 fr., in the Italian style. — Hôt. Suisse, in the chief piazza, R. 1½-2, L. & A. 1, B. 1-1¼, D. 3, pens. 6-7, omn. ½ fr.; Hôtel Belydder, well spoken of; Pension Villa Rhigetti, on the way to the Madonna del Sasso; Pens. Villa Muralto, 5 fr.; Albergo S. Gottardo, near the station, R., L., & A. from 1½, B. 1, déj. incl. wine 2½, D. incl. wine 3, board 4 fr. — Furnished rooms at Giul. Borghetti's. — Restaurant. Café-Restaurant Locarno, beside the Hot. Corona; Rail. Restaurant. — Baths on the lake.

Locarno (680 ft.; pop. 3400, Rom. Cath.), suitable for a prolonged stay, is situated at the mouth of the Maggia, the deposits of which have formed a considerable delta. Politically Locarno has been Swiss (Canton Ticino) since 1513, but the character of the architecture, scenery, and population is thoroughly Italian. The expulsion of the Protestants in 1553 arrested the development of the town, which was of considerable importance in the middle ages. From the pier we proceed to the W. to the market-place, in which are the Government Buildings and the Post Office; the houses have arcades on the groundfloor. A fountain in front of the church of S. Antonio commemorates the Marchese Marcacci (d. 1854), a benefactor of the town; and another monument has been erected to the deputy Mordasini (d. 1888). Great national festival on 8th Sept., the Nativity of the Virgin.

The pilgrimage-church of *Madonna del Sasso (1170 ft.), on a wooded eminence above the town (1/2 hr.; steep paved path passing to the left of the 'Scuola Normale Femminile'), contains an Entombment, by Ciseri (to the left), and a Flight into Egypt, by Bramantino (to the right). Ascending beyond the church to the left, and turning to the left again, we reach (10 min.) a Chapel, commanding a charmingly picturesque retrospect of the Madonna del Sasso. The chapel contains a painted terracotta group of the Resurrection by Rossi (1887). Still higher up is the chapel of Trinità del Monte, whence we have a view of the upper part of the Lago Maggiore. The whole walk (best towards evening) may be easily made in 11/2 hr.

The *Lago Maggiore (645 ft.; greatest depth 2800 ft.), the Lacus Verbanus of the Romans, is about 37 M. long and averages 2-3 M. in width (area 81 sq. M.). The N. portion of the lake belongs to Switzerland; the W. bank beyond the brook Valmara, and the E. bank from Dirinella belong to Italy. Its principal tributaries are on the N. the Ticino (Tessin) and the Maggia, and on the W. the Tosa. The river issuing from the S. end of the lake retains the name of Ticino. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

Opposite Locarno, at the mouth of the Ticino, lies Magadino (R.; Hôtel Bellevue, Pens. Viviani, pens. incl. wine 5 fr., well spoken of, both on the lake), comprising two villages, Magadino Inferiore and Superiore, at the foot of the Monte Tamaro (6443 ft.).

To the S. of Locarno we have a view into the valley of the Maggia, which has formed a large delta at its entrance into the lake. Farther on, the W. bank of the lake is studded with country-houses, villages, and campanili. On the bank of the lake runs the road from Locarno to Pallanza. In an angle lies Ascona (small-boat station), with a ruined castle and several villas; higher up, on the slope,

Ronco. Passing the two small Isole di Brissago, the steamer reaches Gera (R.) on the E. bank, and then, on the W. bank, Brissago (Hôtel Suisse), a delightful spot, with picturesque white houses and villas in luxuriant gardens, and a fine group of old cypresses near the church. The slopes above are covered with fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. Brissago is the last Swiss station. The Italian custom-house examination is made on board the steamer. To the S. of Brissago is a large 'international' tobacco factory.

Opposite Brissago, on the E. bank, lies the Italian village of

Pino (R.).

S. Agăta and Cannobbio (*Hôtel Cannobbio, R. 21/2-3, pens. 6 fr.; Albergo delle Alpi, moderate; *Villa Badia, 11/2 M. to the S., 260 ft. above the lake, pleasant and quiet, pens. 6-7 fr.) are also on Italian territory. Cannobbio (1800 inhab.) is one of the oldest and most prosperous villages on the lake, situated on a plateau at the entrance of the Val Cannobbina, and overshadowed by richlywooded mountains. In the church della Pietà, the dome of which is in the style of Bramante, is a *Bearing of the Cross, with a predella representing worshipping angels, by Gaud. Ferrari (about 1525).

Pleasant walk of 1/2 hr. (also omn.) up the beautiful Val Cannobbina to the hydropathic of La Salute (open from June to Oct.), and thence to the (20 min.) Orrido, a rocky chasm with a waterfall to which boats can

ascend (boatman to be brought from Traffiume, 1/2-1 fr.).

The steamer now steers to the E. bank (to the W. the Castelli di Cannero appear in the lake; p. 164), and stops at Maccagno (R.; Alb. della Torre), with a picturesque church and an ancient tower, whence we may visit the (2 hrs.) loftily situated Lago d'Eglio (2950 ft.; *Hotel; fine view). Farther on, the viaducts and tunnels of the St. Gotthard Railway are seen skirting the lake. Passing Casneda, in a wooded ravine, we next reach —

Luino (R.). — The STEAMBOAT PIER adjoins the waiting-room (dej. incl. wine 21/2, D. incl. wine 41/2 fr.) of the Steam Tramway to Ponte Tresa (Lugano; see p. 7). By passing to the left of this station and the statue of Garibaldi and following the wide 'Via Principe di Napoli' we reach (10 min.; omnibus 40, trunk 50, smaller package 25 c.) the Stazione Internazionale, the station of the Bellinzona and Genoa line, where the Italian and Swiss custom-house examinations take place ('Restaurant, déj. 3 fr.).

Hotels. GRAND HÖTEL (SIMPLON & TERMINUS), on the lake, to the S. of the town, with a garden, R., L., & A. 3-5, B. 1½, déj. 3, D. 5, pens. 10, omn. 3¼ fr.; HÖTEL POSTE & SUISSE, R., L., & A. 2½, 3½, B. 1¼, déj. 3, D. 4, pens. 8, omn. 3¼ fr.; VITTORIA, R., L., & A. 4, B. 1¼, déj. 2½, D. 4, pens. 8, omn. 3¼ fr.; these two near the steamboat-pier. — Near the Stazione Internazionale: MILANO, R. 11/4, L. & A. 1 fr., B. 80 c., dej. incl. wine 2, D. incl. wine 3, pens. 7 fr.; Ancora. - Café Clerici, next the Hôtel Poste.

Luino or Luvino, a busy little town with 1800 inhab., is situated at the base and on the slopes of the mountain, a little to the N. of the mouth of the Tresa. It affords good headquarters for a prolonged stay on account of its ample railway and steamer facilities. The Statue of Garibaldi, near the pier, commemorates his brave but

futile attempt to continue the contest here with his devoted guerilla band after the conclusion of the armistice between Piedmont and Austria on Aug. 15th, 1848. The principal Church is adorned with frescoes by Bernardino Luini, a native of the place (c. 1470-1530). Among the numerous tasteful villas in the vicinity is the Palazzo Crivelli, to the N., surrounded by pines. Pleasant walk to Maccagno (p. 163). — At the mouth of the Margorabbia, ½ M. to the S., lies Germignaga, with the large silk-spinning (filanda) and winding (filatoja) factories of E. Stehli-Hirt of Zürich.

On the W. bank rise two grotesque-looking castles (Castelli di Cannero), half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — Cannero (Alb. Nizza; Alb. Cannero) is beautifully situated in the midst of vineyards and orchards. Beyond it is the little village of Barbè, with its slender campanile. The next stations are Oggebbio, built in terraces on the mountain-slopes, and Ghiffa (small-boat station; Hôtel Ghiffa), on the W. bank, and Porto Valtravaglia (R.; Osteria Antica) on the E. In a wooded bay beyond the last lies Calde, with the ancient tower of the Castello di Calde on an eminence. To the S. appears the green Sasso del Ferro (see below), and to the W. the Monte Rosa and Simplon groups. Then, to the E., —

Laveno (R.; *Posta, Ř. 2, A. 1/2, B. 11/4, D. 31/2 fr., Italian), beautifully situated on the slopes of the two-peaked Monte Boscero, on a bay at the mouth of the Boesio, formerly a fortified harbour for the Austrian gunboats. The steamboat quay is close beside the Varese-Milan Station (p. 159), while the St. Gotthard Station (Bellinzona-Genoa line, R. 12) lies 1/2 M. farther on in the same direction (omnibus). A monument near the quay commemorates the Garibaldians who fell in 1859. The site of Fort S. Michele (to the left as the steamer approaches) is now occupied by a considerable pottery belonging to the Società Ceramica Italiana. The Villa Pullè, above it, with a belvedere, contains a few relics of 1859.

Behind Laveno rises the green Sasso del Ferro (3485 ft.), the most beautiful mountain on the lake, easily ascended in 21/23 hrs., and commanding a magnificent view of the lake, the plain as far as Milan, and the Monte Rosa chain. — About 7 M. to the N.E. of Laveno, behind the Sasso del Ferro, lies the hamlet of Varuro (2625 ft.), whence we may ascend the "Monte Nudo (4052 ft.; 11/2 hr.), perhaps the finest view-point in the district, commanding an imposing survey of the Lago Maggiore, the Lago di Lugano, the Lago di Varese, and the Valaisian Alps. — Interesting excursion to the convent of S. Caterina del Sasso, 11/4 hr. from Laveno, high above the lake. We may go either viâ Cerro, to which a road diverges to the right beyond the bridge over the Boesio and a little short of the St. Gotthard station (see above), and thence by a picturesque footpath; or direct by boat from Laveno. Imbedded in the vaulted roof of the church is a rock, which fell upon it in the 17th century and has remained there ever since. View of the Borromean Islands and the snow-mountains to the W.

From Laveno to the Borromean Islands and Pallanza (pp. 167, 168), boat with three rowers, 10-12 fr.; to Isola Bella 1½ hr.; thence to Isola Madre, 20 min., to Pallanza 20 min. more.

From Laveno via Gallarate to Milan, and via Varese to Milan or Como, see R. 24.

The steamboat now approaches the W. bank again, at first disclosing a view of the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischabel and Simplon.

Intra (*Hôtel Vitello d'Oro, Leone d'Oro, and de la Ville, now united, R. & A. $2^{1}/_{2}-3^{1}/_{2}$, B. $1^{1}/_{4}$ fr.; Hôtel Intra; Agnello; Café Monti; Omnibus to Pallanza-Gravellona, see p. 166), a flourishing town (5700 inhab.) with manufactories chiefly belonging to Swiss proprietors, is situated on alluvial soil, between two mountain-streams, the S. Giovanni and S. Bernardino. Near the quay is a marble statue of Garibaldi; and close by is a war-monument for 1859. In the square in front of the theatre is a bronze Statue of Victor Emmanuel II., by Barsaglia. Intra contains both a large Roman Catholic church and a Swiss Protestant church. In the vicinity are several fine villas with beautiful gardens. The Villa of Count Barbò, $1/_{2}$ M. to the N., and the Villa Ada of M. Ceriani, $3/_{4}$ M. farther on, are both noteworthy for their wealth of vegetation. To the S. is the red Gothic Villa Ashburner; and farther on, on the promontory of Castagnola, is the little old church and villa of S. Remigio.

Pleasant walk from Intra to the N. by the new road (carr. with 2 or 3 horses, 25 fr.; shaded short-cuts for walkers), viâ Arizzano to (33/4 M.) Bee (1935 ft.; *Alb. Bee), with a fine view of Lago Maggiore, and to (3 M.) Premeno (2600 ft.; *Hôtel-Pension Premeno, pens. 8 fr.; Ristor. Tornico, with rooms). Above it (10 min.) is the Tornico, a platform laid out in honour of Garibaldi, with a good spring and a beautiful view of the Alps. A few min. higher is the *Bellavista,* an admirable point of view, commanding the lake to the E., and the beautiful and fertile Val Intragna to the W., with its numerous villages.

To the S. of Intra the Punta della Castagnola, with its wealth of luxuriant vegetation, stretches far into the lake; upon it is situated the Hôtel Eden (see below). As soon as we double the cape and enter the wide W. bay of the lake, we obtain a *View of the Borromean Islands: near the S. bank is the Isola Bella, to the W. of it, the Isola dei Pescatori, in front the Isola Madre. The little Isola S. Giovanni, near Pallanza, with its chapel, house, and garden, is also one of the Borromean Islands. Behind the Isola dei Pescatori rises the blunt pyramid of the Mottarone (p. 169), crowned with its hotel; farther to the W. appear the white quarries near Baveno; while the background is filled up by the snow-clad mountains between the Simplon and the Monte Rosa.

Pallanza. — Hotels (omnibus from the quay, 1 fr.). *Grand Hôtel Pallanza, a large house, finely situated, 1/2 M. from the landing-place, with the Villa Montebello and several other dépendances, R. & L. 21/2-12, A. 1, B. 11/2, déj. 3, D. 5, warm bath 21/2, lake-bath 11/2, board in summer 71/2-121/2, in winter 7-101/2 fr.; *Grand Hôtel Eden (see alove), with extensive view to the E., S., & W., R., L., & A. 31/2-7, B. 11/2, déj. 3, D. 5, pens. 8-12 fr. — *Posta (Engl. landlady), R., L., & A. from 21/2, B. 11/2, déj. 21/2, D. 4, pens. 5-8 fr.; Hôt. Milan, R. 2, B. 11/4, D. incl. wine 31/2 fr., well spoken of, these two near the quay, with gardens on the lake; *S. Gottardo, a little to the W., unpretending. — *Pens. Villa Maggiore, R. 2 fr., L. 30 c., B. 1, déj. 2, D. 3, pens. 5-6 fr. — *Café Bolongaro, near the steamboat pier.

Diligence (office in the Alb. S. Gottardo) to (6 M.) Gravellona, 4 times daily, in 1 hr. (fares 1 fr. 65 c.; coupé or banquette 21/2 fr.; 33 lbs. of luggage free), in connection with the diligence thrice daily to Intra (p. 165), in 25 min. (50 c.). The Hôtel Pallanza also sends a private omnibus to Gravellona.

Boat with one rower to the Isola Madre and back 2½, with two 4½ fr., to Isola Bella and back 3½ or 6; to both islands and back 4 or 7; to Stresa and back 3½ or 6; to Laveno and back 3½ or 7, etc. The traveller should ask to see the tariff before embarking. The hotels also possess boats, for which the charges are similar.

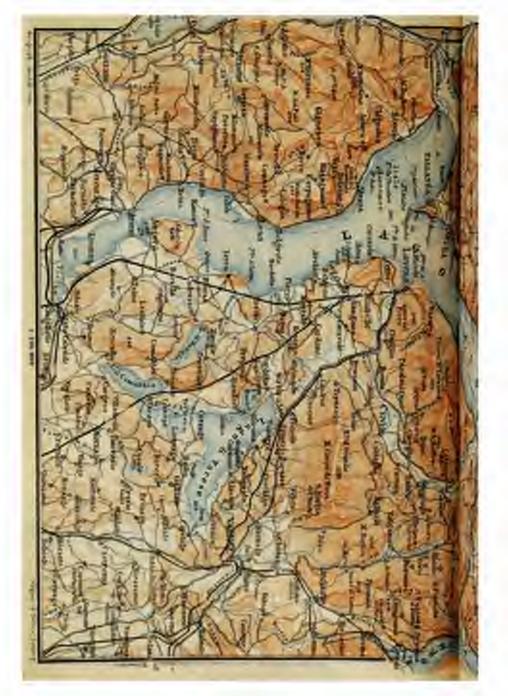
English Church Service in the Grand Hôtel Pallanza (April-Oct.).

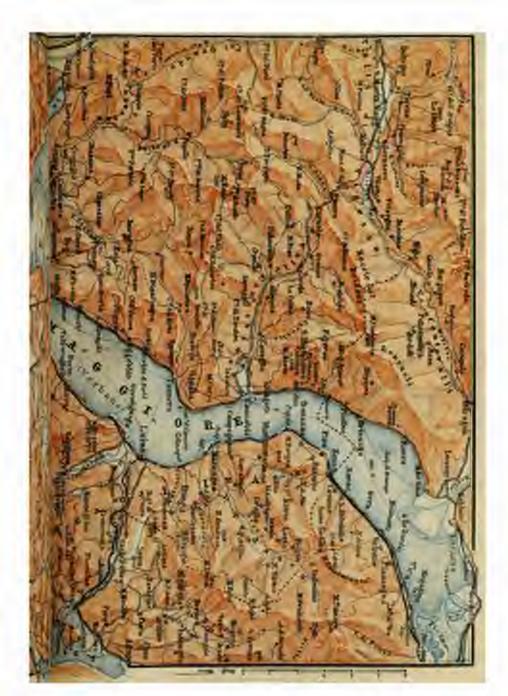
Pallanza, a thriving little town with 3200 inhab., delightfully situated opposite the Borromean Islands, commands a view of them, and of the lake as far as the snow-covered Swiss Alps. As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a repute as a winter-resort, especially as an intermediate stage between the Riviera and more northerly climes. Opposite the quay is the market-place, with the Municipio and the church of S. Leonardo, the campanile of which stands on the foundations of an old castle. The road to the right passes the villas Branca, Bozzotti (right), and Montebello (left; p. 165), and the interesting nursery gardens of Rovelli (left), and then leads round the promontory of Castagnola to Intra, passing the large hotels mentioned at p. 165. — In the street running inland from the market-place is the Post Office (on the right), and at the end of the town, to the left, is the church of Santo Stefano, with a Roman inscription built into the wall to the left of the portal. The broad Viale Principe Umberto, straight in front, leads past the bathing-establishment of Caprera (alkaline springs) to the (1/4 hr.) domed church of the Madonna di Campagna, at the foot of the Monte Rosso (2270 ft.).

CIRCUIT OF THE MONTE Rosso (31/2-4 hrs.; only bread and wine to be obtained on the way). We proceed straight on from the Madonna di Campagna; 1/4 hr. bridge over the S. Bernardino (p. 165; footpath ascends on the left bank); 20 min. Intra road, where we turn to the left; 6 min. Trobaso; we turn to the left in the village; in 12 min. the road forks, the right branch leading to Unchio (see below), the left recrossing the S. Bernardino by a fine bridge; 1/4 hr. Santino, beyond which the traveller should enquire the way, which is in poor condition; 1/2 hr. Bieno; then by a steep and stony path to (1/2 hr.) Cavandone, passing by the pilgrimage church below the village; the lake soon comes into view once more; 11/2 hr. Sana (see below). — By following the right arm of the road beyond Trobaso (see above) to (1/4 hr.) Unchio and (40 min.) Cossogno, and then taking the 'Via Solferino' (to the left), we soon reach (stony path) the (1/4 hr.) Roman Bridge over the romantic gorge of the S. Bernardino. Paths with steps lead hence to (1/4 hr.) the church of Rovegro. To reach the village we turn to the right. In the village we turn to the left and then follow a stony path along the ridge (with a boy as guide) to (1 hr.) Santino (see above). — Comp. also the excursions from Intra (p. 165).

To the W. of Pallanza the road leads along the lake to (1 M.) Suna (small-boat station; *Pens. Camenisch; Alb. Pesce) and to (3 M.) Fondo Toce, the latter situated at the mouth of the impetuous Tosa (Toce). A road, diverging here to the right, leads to the small Lago di Mergozzo. Farther on we pass the granite-quarries of Monte Orfano (2595 ft.) and then cross the Tosa, by a five-arched bridge.







to the railway-station of Gravellona (p. 170), 6 M. from Pallanza (omnibus, see p. 166).

The next steamboat-station (small-boat landing), though seldom called at, is Feriolo, 23/4 M. from Gravellona (p. 170; omn. to Stresa, see p. 168). The large granite-quarries extending along the hills between Feriolo and Baveno have for ages yielded a splendid building material, which has been used for the columns in the Cathedral of Milan, the church of S. Paolo fuori le Mura at Rome, the Galleria Vitt. Emanuele at Milan, and many other important structures. A visit may be paid to the Stabilimento Nic. Della Casa, about 3/4 M. from Baveno, where the granite is hewn and polished. - Then -

Hotels. *GRAND HÔTEL BELLEVUE, R., L., & A. 3-7, B. 11/2, Baveno. BAVENO. Hotels. Grand Hotel Belleve, R., D., & A. 3-1, B. 1-1/2, déj. 21/2, D. 5, pens. 7-12 fr.; "Grand Hôtel Baveno, R. from 21/2, B. 11/2, déj. 3, D. 5, pens. from 8, omn. 3/4 fr., both these with beautiful gardens; "Beaurivage, also with garden; "Hôtel-Pension Suisse (beer), R. from 11/2, B. 1, déj. 2, D. 3, pens. from 5 fr. — Diligence to Gravellona (p. 170; 5 M.) thrice daily in 40 min. (fare 1 fr. 15 c., coupé or banquette 13/4 fr.). Boars, see pp. 161, 147. Halfway between Baveno and Stresa is a ferry, where the charge for the short crossing (10 min.) is 1-2 fr.

ENGLISH CHURCH in the garden of the Villa Clara.

Baveno, a small place commanding a fine view of the Borromean Islands, is frequently chosen for a stay of some time. Near the village, on the side next Stresa, is the Villa Clara, in the early-English style, formerly belonging to Mr. Henfrey; it was occupied by Queen Victoria for some weeks in the spring of 1879 and by the Crown Prince Frederick of Germany in Oct., 1887 (no admission at present).

The most beautiful feature in this W. bay of the lake is formed by the *Borromean Islands, the scenery in the neighbourhood of which rivals that of the Lake of Como in grandeur and perhaps surpasses it in softness of character. The westernmost, the Isola dei Pescatori or Superiore (Hôtel-Ristorante d'Italia, pens. 5-6 fr.), is almost entirely occupied by a fishing-village, but commands some picturesque views. The steamers touch here only occasionally, but all of them call at the ---

*Isola Bella (*Hôtel du Dauphin or Delfino, R., L., & A. 3, B. 11/4, D. 4, pens. 7 fr.; Ristorante del Vapore, fair), the bestknown of the four islands, which was formerly a barren rock with a church and a handful of cottages, until Count Vitaliano Borromeo (d. 1690) transformed it in 1650-71 by the erection of a château and the laying out of a garden. The huge Château, of which the N. wing is unfinished, contains a series of handsome reception rooms, a gallery hung with tapestry of the 17th cent., and numerous other treasures of art (see p. 168). The view through the arches of the long galleries under the château is very striking. The beautiful Garden, laid out in the old Italian style, rises in ten terraces 100 ft. above the lake, and is stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camphor-trees, eucalypti, magnificent oleanders, and other luxuriant products of the south, while

shell-grottoes, arbours, and statues meet the eye in profusion. The traveller coming from the N. cannot fail to be struck with the loveliness of the bank of the lake as seen from here, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives), the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. — The island is open to the public daily, except Mon., from March 15th to Nov. 15th, from 9 to 3, 4, or 5 according to the season. A servant shows the apartments (fee 1/2 fr., for a party 1 fr.), and a well-informed gardener shows the garden for a similar fee.

The PICTURE GALLERY, amidst its numerous copies, contains a few good Lombard pictures: Giov. Pedrini, Lucretia and Cleopatra; Gaud. Ferrari, Madonna; Giulio Cesare Procaccini, Head of St. John; *Boltraffio, Portrait of a woman; Borgognone, Christ blessing; Gregorio Schiavone, Madonna between John the Baptist and St. Justina (an interesting work, wrongly ascribed to Bernardinus Betinonus). - The PRIVATE CHAPEL. which is not always shown, contains the handsome tombs of three members of the Borromeo family, brought from Milan. The two earlier (Giovanni and Camillo Borromeo) are probably by Giov. Ant. Amadeo (d. 1485), while the third is said to be a work of Bambaja (ca. 1515).

The usual charge for a boat to Isola Madre and back with two rowers is 3 fr.

The *Isola Madre (not a steamboat-station), also belonging to the Borromeo family, on its S. side resembles the Isola Bella, and is laid out in seven terraces with lemon and orange-trellises; on the upper terrace is an uninhabited 'Palazzo' (beautiful view). On the N. side there are charming walks in the English style, with most luxuriant vegetation (fee 1 fr.). — To the N.W. of the Isola Madre is the Isola S. Giovanni, already mentioned at p. 165.

Opposite Isola Bella, on the W. bank, lies -

Stresa. - Hotels. *Hôtel DES ILES BORROMÉES, 1/2 M. from the landing-place, comfortable, with beautiful garden, R. 2-41/2, L. 3/4, A. 1, B. 11/2, déj. 3, D. 5, pens. 9-12, omn. 1 fr. — *Hôtel Milan, with garden, near the steamboat-pier, R., L., & A. 3-5, D. 4, pens. 7-10 fr. — Albergo Reale Bolongaro, Italian, R., L., & A. 21/2, B. 1, déj. 3, D. 4, pens. 7 fr.; Hôt D'Italie & Pens. Suisse, R., L., & A. 2-21/2, B. 11/4, déj. 21/2, D. 31/2, pens. 5 fr. (R. extra); S. GOTTARDO, with garden, R. from 11/2, pens. 5-6 fr. These three are also good.

three are also good. — Ristorante Zanini, with beds.

Boat (barca) with one rower 2 fr. for the first hour, and 50 c. for each

Ditigence to Gravellona (p. 170; 71/2 M.) thrice daily in 11/4 hr. (fare 1 fr. 80 c., coupé or banquette 2 fr. 70 c.).

Photographs: E. Büschi, Via Principe Tommaso.
English Church Service at the Hôtel des lies Borromées (April-Sept.).

Stresa, cooler and more breezy than the other places on the lake, occupies a picturesque and attractive situation, with the country-houses of many of the Italian noblesse, and is a suitable spot for a lengthened stay during the summer months. The Villa Ducale, adjoining the Alb. Milano on the W., belongs to the Duchess of Genoa (née Princess of Saxony), and the new building in the park belongs to her son the Duke of Genoa. - About 10 min. above the village, to the S. (reached by ascending from the Alb. Reale), stands the handsome Rosminian Monastery (875 ft.), now a school. The church contains the monument of Ant. Rosmini (d. 1855), with an admirable statue by Vela. The front of the church commands a beautiful view of Pallanza, Intra, and the islands. — Above the lake, $\frac{1}{2}$ M. to the S., is the beautifully situated Villa Pallavicino, and $\frac{1}{4}$ M. farther is the Villa Vignōlo, both with fine gardens (visitors admitted).

The MTE. MOTTARONE is easily ascended from Stresa or Baveno in 31/2-4 hrs. (guide 5 fr., convenient; mule 5 fr., with attendant 8 fr.; onehorse mountain-car from Stresa to the Alb. Alpino 10 fr.). The route from BAVENO leads by Romanico, Loita, and Campino, mostly through wood, to Someraro (1500 ft.), where it joins a route ascending from the road along the lake opposite the Isola Bella, and to (13/4-2 hrs.) the hamlet of Levo (1915 ft.; *Hôtel Levo, pens. 6-7 fr.). A road leads hence towards the left to (25 min.) the Alb. Alpino (see below). The route to the Mottarone farther on ascends across pastures, past the Alpe Giardino (3057 ft.), to the (1 hr.) chapel of S. Eurosia (3655 ft.), where we turn to the right. 20 min. Alpe del Mottarone, surrounded by fine beeches and elms; 1/2 hr. Albergo Mottarone (see below). - Those who start from STRESA at first follow the road diverging from the main road a little to the E. of the Hôtel des Iles Borromées. 1 hr. Ristorante Zanini (a dépendance of the establishment in Stresa), a hut on an open meadow adjoining the Sasso Marcio. A finger-post points to the right to Levo (see above), while the carriage-road goes on to Gignese. We, however, follow the road which diverges to the right, 25 min. from the Ristorante Zanini, before we reach Gignese, and leads to (1/4 hr.) the *Albergo Alpino (2756 ft.; pens. 71/2-8 fr.), with a view of Pallanza, Intra, and Baveno. Thence we proceed across pastures and the Alpe del Mottarone (see above) to (13/4 hr.) the *Albergo Mottarone (4678 ft.; R., L., & A. 3, B. 1½, dej. 3½, pens. with wine 9 fr.), kept by the brothers Guglielmina, 10 min. below the turf-clad summit of the **Monte Mottarone or Motterone (4892 ft.), the culminating point of the Margozzolo Group. The view from the top, the Rigi of Northern Italy, embraces the Alps, from the Col di Tenda and Monte Viso on the W., to the Ortler and Adamello on the E. (panorama by Bossoli, in the hotel). The most conspicuous feature is the Mte. Rosa group (especially fine by morning light); to the right of it appear the Cima di Jazzi, Strahlhorn, Rimpfischhorn, Allalinhorn, Alphubel, Mischabel (Täschhorn, Dom, Nadelhorn), Pizzo Bottarello, Portjengrat, Bietschhorn, Mte. Leone, Jungfrau, Helsenhorn, Fiescherhörner; then more distant, to the E. of the peaks of Mte. Zeda, the Rheinwald Mountains, Bernina, Disgrazia, Mte. Legnone, Mte. Generoso, Mte. Grigna. At our feet lie seven different lakes, the Lake of Orta, Lago di Mergozzo, Lago Maggiore, Lago di Biandrone, Lago di Varese, Lago di Monate, and Lago di Comabbio; farther to the right stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the cathe-The Ticino and the Sesia meander like silver threads dral of Milan. through the plains.

On the W. side a path, rather steep at places (guide advisable), descends direct to (2 hrs.) Omegna (rail. stat., see p. 170). Travellers bound for Orta (4½ hrs.) soon reach a broad bridle-path on the S. side of the hill (guide unnecessary), which after 1 hr. passes above the Alpe Cortano (below, to the right) and in 40 min. more in front of the Madonna di Luciago. In 2½ hrs. (from the summit) they reach Chéggino (2120 ft.), whence another ½ hr. brings them to Armeno (1720 ft.; Alb. al Mottsrone) on the high-road. They follow the latter to the S., and in 12 min. reach a point where the road forks, the left branch leading to Miasmo (p. 170), while the right, crossing the railway to Gravellona (station of Orta to the left), runs viã Carcegna and the Villa Crespi (p. 171) to Orta (1½ hr. from Armeno). To reach the Albergo Belvedere (p. 171), we turn to the right, 2 min. beyond the Villa Crespi.

Beyond Stresa the banks of the Lago Maggiore become flatter, and Monte Rosa makes its appearance to the W. The next place on the W. bank is Belgirate (*Grand Hôtel Belgirate), surrounded by the Villas Fontana, Principessa Matilda, and others. — Then follow Lesa and Meina (Albergo Zanetta), and, on the E. bank, Angera (rail. stat.), with a château of Count Borromeo.

Arona, and thence to Milan, see p. 160; to Novara (Genoa,

Turin), see pp. 61-59.

26. From Domodossola to Novara. Lake of Orta.

56 M. RAILWAY in 3½ hrs. (fares 10 fr. 30, 7 fr. 15, 4 fr. 60 c.); to Gravellona, the station for the Lago Maggiore (omn. to Pallanza and to Stress, see pp. 168, 166), 18½ M., in 1¼ hr. (fares 3 fr. 70, 2 fr. 55, 1 fr. 65 c.).

Domodossola, see p. 4. The railway runs straight through the

Domodossola, see p. 4. The railway runs straight through the Val d'Ossola, skirting the base of the mountains on the W and following the right bank of the Tosa (Toce), which separates into several arms and fills the whole valley with its debris. At $(3^1/2 M.)$ Villa, or Villadossola, the $Antrona\ Valley$ opens on the right.

Near (5 M.) Pallanzeno (748 ft.) the train hugs the river for a short distance and then traverses an open expanse of meadow. At (7 M.) Piedimulera (797 ft.; *Alb. Piedimulera; *Corona) the Val Anzasca, leading up to Macugnaga at the foot of Monte Rosa (see Baedeker's Switzerland), opens to the right. The railway crosses the Anza at (8 M.) Rumianca and the Tosa at (9 M.) Vogogna (740 ft.; *Corona), a small town at the base of precipitous rocks, with a ruined castle. — 10½M. Premosello. Beyond (13 M.) Cuzzago the Tosa is crossed. On the hill to the left, near (15½M.) Ornavasso (Italia; Croce Bianca), are important marble-quarries.

18½ M. Gravellona-Toce (Rail. Restaurant), with large cotton-mills, situated at the junction of the Strona with the Tosa. Passengers for the Lago Maggiore leave the railway here. The road to (6 M.) Pallanza runs viâ Fondotoce and Suna (see p. 166; omn., see p. 166; carr. with one horse 5, with two horses 10 fr.). For the road to (5 M.) Baveno (viâ Feriolo) and Stresa, see pp. 167, 168 (omn., see p. 168; carr. to Baveno 4, to Stresa 5 fr., with two horses 8 or 10 fr.).

The railway runs to the S. through the fertile valley of the Strona. Beyond (21 M.) Crusinallo it crosses the river and immediately afterwards the Nigulia Canal, which drains the Lake of Orta.

23 M. Omegna (Alb. Manin; Croce Bianca), with a large papermill, lies at the N. end of the charming Lake of Orta (951 ft. above the sea; 7½ M. long), now known as the Lago Cusio from its (somewhat doubtful) ancient name. — The line runs high above the lake, commanding beautiful views of it. Beyond (27 M.) Pettenasco we cross the Pescone, and then the imposing Sassina Viaduct.

281/2 M. Orta, also the station for *Miasino*.

The railway-station lies about 1 M. above Orta. On leaving it we turn to the left, pass below the railway, and proceed in a straight direction. About halfway to the town we pass the Villa Crespi, in a Moorish style,

beyond which a guide-post points to the right to the Monte d'Orla and the (1/4 hr.) Alb. Belvedere.

Hotels. *Ale. Belvedere, on the W. slope of the Monte d'Orta, with fine view, R. & A. 3, D. 4 fr. (Engl. Ch. Serv. in the season). — Ale. S. Giulio, Ale. Orta, both in the Piazza, by the lake, 11/4 M. from the railway-station. — Boats for hire at the Piazza.

The little town of Orta, consisting mainly of a Piazza, open on the side next the lake, one long narrow street, and a number of tasteful villas lining the road to the station, lies opposite the small Isola S. Giulio, at the S.W. base of the Monte d'Orta (1315 ft.), or Sacro Monte, a beautifully wooded hill, stretching out into the lake. The ascent of the Sacro Monte may be made either from a point halfway between the town and the station (see above) or from the Piazza, through the grounds of the Villa of Marchese Natta (50 c.). In the 16th cent. 20 chapels were erected here in honour of St. Francis of Assisi, each containing a scene from his history in painted lifesize figures of terracotta, with a background 'al fresco'. Though of little artistic value, these groups are on the whole spirited and effective. The best are in the 13th, 16th, and 20th chapels; in the last is represented the canonisation of the saint. Various points on the hill command charming surveys of the lake, while the panorama from the Campanile at the top (50 c.) includes the snowy Monte Rosa, rising above the lower hills to the W.

A boat to the Isola S. Giulio and back costs 11/2 fr. The ancient church here was founded by St. Julius, who came from Greece in 379 to convert the natives, and has been frequently restored. It contains several good reliefs, old frescoes, and a fine Romanesque pulpit. In the sacristy are a Madonna by Gaudenzio Ferrari and some old vestments, while the crypt, below the high-altar, contains a shrine of silver and crystal, with the body of St. Julius.

Picturesque Excursions may be made from Orta to the (1 hr.) Madonna della Bocciola (1565 ft.), situated on the hill above the station, to the W., and to the (1½ hr.) Torre di Buccione (see below; boat to Buccione 1½ fr.), to the S., both points commanding good views. By Pella (p. 172) to (1½hr.) Alzo, with extensive granite-quarries (branch-railway from Gozzano, see below), and to (1 hr.) the Madonna del Sasso (2090 ft.), the pretty church of the hamlet of Boletto, on a lofty cliff, commanding fine view.

— The Monte Mottarone may be ascended from Orta in 5 hrs. viâ Carcegna, Armeno, and Cheggino (see p. 169; arrows on the houses, 'al Mottarone' or 'al Mergozzolo'); guide 6, donkey 10 fr.; over the Mottarone to Baveno or Stresa, 10 and 15 fr.

Beautiful views of the lake as we proceed. In the centre lies the island of S. Giulio, and on the steep cliffs of the W. bank is the church of Madonna del Sasso (see above). Beyond (30½ M.) Corconio the train traverses a cutting on the W. side of the Castello di Buccione, a conspicuous old watch-tower at the S. end of the lake. 31½ M. Bolzano. 33½ M. Gozzano (branch-line to Alzo, see above). We now traverse the fertile Val d'Agogna. 36½ M. Borgomanero (Alb. del Ramo Secco); 41 M. Cressa-Fontaneto; 43 M. Suno; 46½ M. Momo; 50½ M. Caltignaga; 53½ M. Vignale.

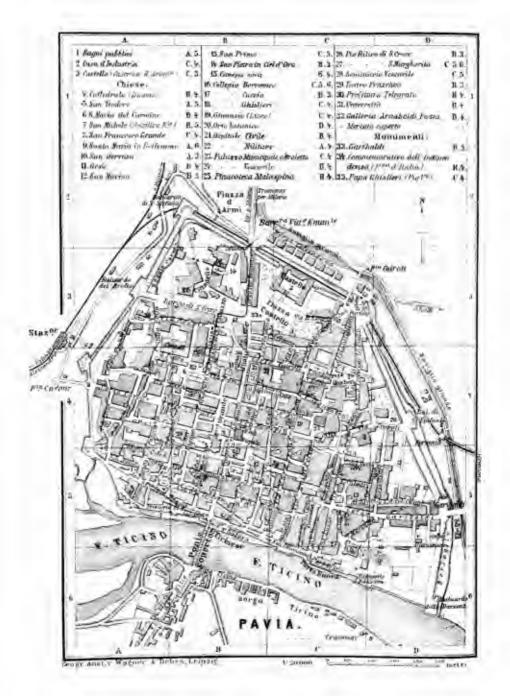
56 M. Novara. From Novara to Milan, railway in 11/4 hr., see

pp. 61, 62; to Laveno in 11/2 hr., see p. 159.

FROM ORTA OVER THE COLMA TO VARALLO, 41/2 hrs., a beautiful walk (donkey 6, to the Colma 3 fr.; guide, 5 fr., unnecessary). On the W. bank of the lake, opposite Orta, the white houses of Pella (Alb. del Pesce, unpretending) peep from amidst chestnuts and walnuts (reached by boat from Orta in 20 min.; fare 1 fr.). We here reach the new road leading along the slopes from Alzo (p. 171) to Pella and (1 hr.) Arola (2015 ft.). At Arola we obtain a fine retrospect of the lake of Orta. We turn to the left 5 min. beyond the village, descend a little, and then keep on for 1/2 hr. on the same level, skirting the gorge of the Pellino, which here forms a pretty waterfall. We next ascend through wood, between crumbling blocks of granite, to the (3/4 hr.) wooded Col di Colma (3090 ft.). An eminence to the left commands a splendid view. embracing Monte Rosa. In descending (to the right), we overlook the fertile Val Sesia, with its villages. The path leads through groves of chestnuts and walnuts to (3/4 hr.) Civiasco (2350 ft.; several Cantine), whence a fine new road (short-cut by the old path to the left), affording a magnificent view of Mte. Rosa, leads to (3/4 hr.) —

Varallo (1480 ft.; *Italia, R., L., & A. 3½, B. 1½, déj. ½, D. 4, pens. 7-8, omn. ½ fr.; *Croce Bianca, good cuisine; Posta, R. & A. $2^{1/2}$, B. $1^{1/2}$, D. 4 fr., well spoken of), the capital of the Val Sesia, with 2300 inhab., at the mouth of the Val Mastallone (p. 173). The Piazza Vitt. Emanuele, at the entrance to the town from the station, is embellished with a monument to Victor Emmanuel. Over the high-altar of the collegiate church of S. Gaudenzio is a Marriage of St. Catharine by Gaud. Ferrari (1471-1546), a native of the neighbouring Val Duggia. The church of S. Maria delle Grazie contains a series of 21 *Scenes from the life of Christ (rood-screen) and other frescoes by this master, while there is also an Adoration of the Holy Child by him over the portal of the church of S. Maria di Loreto, about 3/4 M. from the village. A marble statue of Ferrari, by P. Della Vedova, stands at the beginning of the ascent to the Sacro Monte. Beyond the Mastallone bridge is the *Grande Stabilimento Idroterapico, a large and well-equipped hydropathic (open from June to end of Sept.; pens. 9-11 fr.). - Varallo is the terminus of a railway from Novara (see p. 61).

The "Sacro Monte (Santuario; 1995 ft.), rising in the immediate vicinity of the town, is ascended from S. Maria delle Grazie (see above) in 20 min. by a paved path shaded by beautiful chestnuts, and commands a delightful view. On the top of the hill and on its slopes are a church and 46 Chapels, or oratories, containing scenes from sacred history in painted life-size figures of terracotta, with supplementary frescoes, beginning with the Fall in the 1st chapel, and ending with the Entombment of the Virgin in the 46th. These are the work of Gaudenzio Ferrari (No. 5. The Magi, 38, Crucifixion) and later masters of this school, mainly from the upper valley of the Sesia. This 'Nuova Gerusalemme nel Sacro Monte di Varallo' was founded in 1486 by Bernardino Caloto, a Milanese nobleman, with the sanction of Pope Innocent VIII.; but as a resort of pilgrims it did not become important until after the visits of Cardinal Borromeo (p. 160), who caused the handsome church to be built by Pellerino Tibaldi in 1578. On the top, adjoining the church, is a Cafe-Restaurant.



A road ascends the pretty Val Mastallone, passing the (3 M.) picturesque Ponte della Gula, to (101/2 M.) the charming village of Fobello (2885 ft.; Posta; Italia), whence an easy bridle-path crosses the Col di Baranca (5970 ft.) to (6 hrs.) Pontegrande and Macugnaga (see Baedeker's Switzerland).

FROM VARALLO TO ALAGNA, 23 M., omnibus daily in 5 hrs. The road ascends the fertile Val Sesia by Valmaggia and Vocca to (5 M.) Balmuccia (1900 ft.), at the mouth of the Sermenza (see below), and next leads vià Scopa, Scopello, Pila, Piode, and Campertogno to (10 M.) Mollia (2887 ft.; *Alb. Valsesiano). Thence through the narrowing valley to (51/2 M.) Riva Valdobbia (3628 ft.; *Hôtel delle Alpi), with an elaborately decorated church, and (21/2 M.) Alagna (3955 ft.; "Hôtel Monte Rosa; Gr.-Hôtel Alagna), situated at the S.E. base of Monte Rosa, and frequented as a summer-resort. An easy bridle-path leads hence over the Col d'Olen (9420 ft.) to (61/2 hrs.) Gressoney-la-Trinité (p. 39); another, still easier, from Riva (see above) over the Col di Valdobbia (8360 ft.) to (7 hrs.) Gressoney-St-Jean. On the latter route, in the Val Vogna, 1½ M. from Riva, is the Casa Janzo (4593 ft.; *Inn), another favourite resort.

From Balmuccia (see above) a road ascends the picturesque Val Sermenza by (1½ M.) Boccioleto (2188 ft.; 'Fenice) and Ferrera to (1½ M.) Fervento (Restaurant), whence a bridle-path leads to (1 hr.) Rimasco (2570 ft.; two Inns), where the valley divides: in the branch to the right (E.; Val d'Egua) lies (2 hrs.) Carcoforo (428) ft.; Monte Moro, plain), while in the Val Piccola, to the left (W.), are Rima S. Giuseppe and (2 hrs.) Rima (4650 ft.; *Alb. Tagliaferro). For the passes hence to Macugnaga and other

details, see Baedeker's Switzerland.

27. From Milan to Genoa viâ Pavia and Voghera.

94 M. RAILWAY in 3-7 hrs. (fares 17 fr. 10, 11 fr. 95, 7 fr. 70 c.; express 18 fr. 80, 13 fr. 15 c.); to Pavia, 221/2 M., in 35-60 min. (fares 4 fr. 10, 2 fr. 85, 1 fr. 85 c.; express 4 fr. 50, 3 fr. 15 c.).

From Milan to (17 M.) Certosa, see p. 138.

221/2 M. Pavia. --- Hotels. *Croce Bianca (Pl. a; B, 4), R., L., & A. 2-3, B. 1½, déj. incl. wine 2½, D. 4, omnibus ½ fr.; Tre Re (Pl. c; B, 5). — Café Demetrio, Corso Vittorio Emanuele; Café-Rist. Mangiagalli, in the Mercato Coperto, well spoken of.

Cab per drive 80c., per hour 1 fr., at night 1 fr. 20 or 1 fr. 50 c. —

Omnibus to the town 25 c. - Steam Tramway to Milan (comp. p. 117), start-

ing from the Piazza Petrarca (Pl. B, 3).

The names of most of the streets have been altered recently: the old names are generally given in red lettering below the new. — A visit

to the chief points of interest in the town occupies about 3 hrs.

Pavia, with 27,800 inhab., capital of the province of the same name, situated near the confluence of the Ticino and the Po, the Ticinum of the ancients, subsequently Papia, was the capital of the Lombards from 572 to 774. In the middle ages it was the faithful ally of the German emperors, until it was subjugated by the Milanese in 1315. The victory gained here by Charles V. over Francis I. of France is described at p. 140. Part of the old ramparts and bulwarks are still preserved.

Leaving the railway-station, we enter the Corso Cayour (Pl. A, 4) through the Porta Cavour (in a wall to the right is the statue of a Roman magistrate), and following the Via Jacopo Brossolaro to the right reach the Piazza del Duomo.

The CATHEDRAL (Pl. 4; B, 4), begun by Cristoforo Rocchi in 1486 on the site of an ancient basilica and continued with the cooperation of Bramante, but never completed, is a vast 'central' structure (comp. p. 421) with four arms. It is now undergoing a thorough restoration. The dome is modern.

In the INTERIOR, on the right, is the sumptuous *Arca di S. Agostino,

In the Interior, on the right, is the sumptuous *Arca di S. Agostino, adorned with 290 figures (of saints, and allegorical), begun, it is supposed, in 1362 by Bonino da Campiglione (p. 204). To the right of the entrance is a wooden model of the church as originally projected, by Rocchi.

The gateway to the left of the church is in the late-Romanesque style. Adjoining it rises a massive Campanile, begun in 1583.

We may now proceed to the Corso VITTORIO EMANUELE, a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the Covered Bridge (14th cent.; a pleasant promenade with picturesque view) over the Ticino. A chapel stands on the bridge, halfway across.

S. MICHELE (Pl. 7; B, 5), to which the third side-street to the right leads (coming from the bridge), a Romanesque church erroneously ascribed to the Lombard kings, belongs to the latter part of the 11th century.

The façade is adorned with numerous very ancient reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery. The interior, restored in 1863-76, is supported by eight pillars, from which rise double round arches. The short choir, under which there is a crypt, terminates in an apse. Over the centre of the transept rises a dome. The pillars of the nave bear traces of ancient frescoes.

The traveller may now ascend the Corso Vitt. Emanuele, passing the handsome Mercato Coperto, or Galleria (Pl. 32; B, 4), completed after Balossi's designs in 1882, to the UNIVERSITY (Pl. 31; B, 4), founded in 1361 on the site of a school of law, which had existed here since the 10th century. The building is much handsomer than that of Padua; the quadrangles of the interior are surrounded by handsome arcades and embellished with numerous memorial tablets, busts, and monuments of celebrated professors and students. In the first court are statues of the professors Bordoni, Porta, and Panizzi; in the second a statue of Volta and several memorial reliefs of professors attended by students. — Opposite the university, in the Piazza d'Italia, rises a statue of Italia.

The Corso next leads in a N. direction, past the *Theatre*, to the *Piazza Castello*, with a monument to Garibaldi, by Pozzi, and to the old *Castle* (Pl. C, 3), erected by the Visconti in 1360-69, now used as a barrack, and containing a handsome court of the 14th century.

— Adjacent, at the corner of the Passeggio di S. Croce, is the church of S. Pietro in Cielo d'Oro, with a Romanesque façade.

At the back of the university lies the Ospedale Civico, and farther E., in the Via Defendente Sacchi is the church of S. Maria di Canepanova (Pl. 15; C, 4), a small dome-covered structure designed by Bramante (1492), with a passage round the top. — More to the N., at the corner of the Corso Cairoli (formerly Contrada del Collegio Germanico), is the Gothic church of S. Francesco (Pl. 8; C, 4), of the 14th cent., with a rich but mutilated façade. In the vicinity stands the Collegio Ghislieri (Pl. 18; C, 4), founded in

1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front.

In the Via Roma, to the W. of the university, to the right, is the Jesuits' Church (Pl. 11; B, 4). — At the end of the short Via Malaspina is the Palazzo Malaspina, at the entrance to the court of which are busts of Boëthius and Petrarch. The interior contains the Museo Municipio, a collection of engravings, paintings (including a Holy Family, an early work of Correggio, and a portrait by Antonello da Messina), antiquities, etc.

Tradition points this out as the place in which Boëthius, confined by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy', and Petrarch once spent an autumn here with his daughter and son-in-law. His grandson, who died at the Pal. Malaspina, was interred in the neighbouring church of S. Zeno. A short poem of Petrarch in allusion to this event, in six Latin distiches, is one of the many inscriptions

on the wall opposite the entrance.

The Via Roma terminates in the Piazza del Carmine, with the church of S. Maria del Carmine (Pl. 6; B, 4), a brick edifice of fine proportions, flanked with chapels, and dating from 1375.

In the S.E. part of the town is the Collegio Borromeo (Pl. 16; C, 5, 6), with its beautiful court, founded by St. Carlo Borromeo in 1563; the vestibule is decorated with frescoes by Fed. Zuccaro.

FROM PAVIA TO ALESSANDRIA VIÂ TORRE-BERRETTI AND VALENZA, 401/2 M., railway in 21/2 hrs. (fares 7 fr. 35, 5 fr. 15, 3 fr. 35 c.). The line crosses the Ticino and intersects the broad plain of the Po, in a S.W. direction. Un-

important stations. — Torre-Berretti, see p. 58; Valenza, see p. 59.
FROM PAVIA TO BRESCIA VIÂ CREMONA, 771/2 M., railway in 43/4-6 hrs. (fares 14 fr. 20, 9 fr. 95, 6 fr. 40 c.). — The line intersects the fertile plain watered by the Po and the Olona. — 9½ M. Belgiojoso, with a handsome château. — 27 M. Casalpusterlengo, where the line unites with that from Piacenza to Milan (R. 41). — 30 M. Codogno (9000 inhab.) possesses large cheese-manufactories (to Piacenza, see p. 299). Near (34½ M.) Pizzighettone, a fortified place, the Adda, which is here navigable, is crossed. — 46 M. Crewang (n. 476) is a terminum from which the train backs out. To Trevigio mona (p. 176) is a terminus, from which the train backs out. To Treviglio (Milan and Bergamo) and Mantua, see p. 176. — 771/2 M. Brescia, see p. 185.

FROM PAVIA TO STRADELLA, viâ Bressana-Bottarone (see below), 20 M., railway in 11/4 hr. Stradella, see p. 59.

From Pavia to Vercelli, see p. 58.

The RAILWAY TO GENOA crosses the Ticino by a bridge 1/2 M. long, and almost immediately afterwards, beyond (26 M.) Cava Manara, it crosses the Po. At (31 M.) Bressana-Bottarone diverges the above-mentioned branch to Stradella (p. 59). 34 M. Calcababbio.

 $381/_2$ M. Voghera (*Italia*), with 10,800 inhab. (perhaps the ancient Iria), on the left bank of the Staffora, was once fortified by Giangaleazzo Visconti. The church of S. Lorenzo, founded in the 11th cent., was remodelled in 1600. Steam-tramway to Stradella (p. 59).

On the high-road from Voghera to Casteggio (p. 59), to the S. of the railway, lies Montebello, famous for the battle of 9th June, 1800 (five days before the battle of Marengo). Here, too, on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies took place.

At (44 M.) Pontecurone we cross the impetuous Curone (dry in

summer). Country fertile.

491/2 M. Tortona (Croce Bianca), the ancient Dertona, a town of 7100 inhab., on the Scrivia. The Cathedral, dating from 1584, contains a fine ancient sarcophagus. Above the town are the ruins of a castle destroyed in 1155 by Frederick Barbarossa. - From Tortona to Turin vià Alessandria, see R. 13. — Steam-tramway to Sale (p. 54).

54 M. Rivalta Scrivia; 58 M. Pozzolo Formigaro.

60 M. Novi, and thence to (931/2 M.) Genoa, see pp. 54, 55.

28. From Milan to Mantua viâ Cremona.

100 M. RAILWAY in 5-6 hrs.; fares 18 fr. 10, 12 fr. 65, 8 fr. 20 c. (to Cremona, 60 M.; fares 11 fr., 7 fr. 70 c., 5 fr.).

From Milan to (20 M.) Treviglio, see p. 183. Our train diverges here from the main line to the S.E. - $24^{1/2}$ M. Caravaggio, a town of 6100 inhab., with the pilgrimage-church of the Madonna di Caravaggio, was the birthplace of the painter Michael Angelo Amerighi da Caravaggio (1569-1609). It is also connected with Milan and Monza by a steam-tramway, running viâ Treviglio. — 27 M. Capralba; 291/2 M. Casaletto-Vaprio.

 $34^{1}/_{2}$ M. Crema (Alb. Pozzo), an industrial town (8300 inhab.) and episcopal residence, with an ancient castle. The Cathedral has a fine Romanesque façade, and contains a St. Sebastian by Vinc. Civerchio (2nd altar on the left). The church of S. Maria delle Grazie is adorned with interesting frescoes. — About 3/4 M. from the town stands the circular church of *S. Maria della Croce, with effective subsidiary buildings in brick, built about 1490 by Giov. Batt. Battaggio of Lodi, under the influence of Bramante. The interior, octagonal in form, is adorned with paintings by Campi. - Steam-tramways to Brescia (p. 185) and to Lodi (p. 299).

40 M. Castelleone; 45 M. Soresina; 501/2 M. Casalbuttano; 541/2 M. Olmeneta; 60 M. Cremona, the station of which is outside the Porta Milanese (Pl. B, C, 1).

Cremona. — "ITALIA (Pl. b; E, 3); ROMA, in the S.E. angle of the Piazza Roma (Pl. E, F, 3), R. 11/2-2, A. 1/2, B. 1 fr. 20 c., dej. 11/2, D. 21/2, omn. 1/2 fr.; Cappello (Pl. c; E, 4), R., L., & A. 2-3 fr. — Cafés Roma and Soresini. — Cub per drive 1/2 fr., for 1/2 hr. 1 fr., each additional 1/2 hr. 1/2 fr.

Cremona (155 ft.), the capital of a province and an episcopal see, with 29,000 inhab., lies in a fertile plain on the left bank of the Po, and carries on considerable silk-manufactures.

The original town was wrested by the Romans from the Gallic Ceno-

mani and colonised by them at various periods, the first of which was at the beginning of the second Punic war (B.C. 218). It suffered seriously during the civil wars, and was several times reduced to ruins, but was restored by the Emp. Vespasian. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelphs and Ghibellines, did great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza, after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the far-famed Violins and Violas of Cremona were Andrea Amati (1510-80) and Niccolo Amati (1596-1684), Giuseppe Guar-

neri (c. 1690), and Antonio Stradivari (1644-1728).

In Painting, Boccaccio Boccaccino, who also worked in Venice, was prominent in Cremona about 1500. In the 16th cent. Cremona possessed a school of art of its own, which appears to have been influenced by Romanino (p. 186) and Pordenone (p. 242) especially, and also by Giulio Romano. Cremona was the birthplace of Sofonisba d'Anguissola (1535-1626), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck.

In the Piazza del Comune (Pl. F, 4) rises the Torrazzo, a tower 397 ft. in height, erected in 1261-84, and connected with the cathedral by a series of logge. Extensive view from the top. — Opposite the tower is the Gothic *Palazzo Pubblico (now the Municipio) of 1245 (restored), containing a few pictures by masters of the Cremona school and a rich marble chimney-piece by G. C. Pedone (1502). Adjacent is the Gothic Palazzo de' Gonfalonieri or de' Giureconsulti, of 1292.

The *Cathedral (Pl. F, 4), a vaulted structure in the Romanesque-Lombard style, erected in 1107-90, has a rich main façade embellished with columns (partly remodelled in 1491) and tasteful brick façades on the transepts, especially the S.

The Interior with its aisles, and transepts also flanked with aisles, is covered with frescoes by Romanino (1519-20). Pordenone (1520-22), and masters of the Cremon School, such as Boccaccio Boccaccino and his son Camillo, and the later masters Campi, Altobello Melone, Bembo, and Gatti. Over the arches of the nave, on both sides, are long series of frescoes. Left wall, above the first four arches: Boccaccio Boccaccino, Life of the Virgin, in eight scenes; 5th arch, Gian Francesco Bembo, The Magi, and Presentation in the Temple; beyond the organ, Altobello Melone, Flight into Egypt, and Massacre of the Innocents; above the last arch, Boccaccino, Christ teaching in the Temple. The colossal figures in the apse are also by Boccaccino. Right wall: Melone, Last Supper, Christ washing the Disciples' feet, Christ on the Mt. of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th and 5th arches, Romanino, Christ led out to be crucified, Scourging of Christ, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, *Pordenone's* three celebrated *Passion Scenes: Christ before Pilate, Christ and Veronica, Christ nailed to the Cross. On the front wall a colossal Crucifixion and Entombment by Pordenone. — The two pulpits are embellished with important Lombardic reliefs, from an old altar, ascribed to Amadeo (1482). — The choir contains fine Renaissance stalls by Giov. Maria Platina and Pietro dalla Tarsia (1482-90). In the right transept stands the sarcophagus of SS. Peter and Marcellinus, by Bened. Briosco (1507). — First Chapel to the right: altar-piece by Pordenone, Madonna between two saints, with the donor worshipping.

In the vicinity are the octagonal Battistero (Pl. F, 4) of 1167, and the Campo Santo (Pl. F, 4), with curious old mosaics (Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc.).

The adjacent Piazza Roma (Pl. E, F, 3) is laid out with gardens (music on Sun. and Thurs. evenings). No. 1 in this square, indicated by a memorial tablet, is the house in which Antonio Stradivari made his violins for many years and died in 1728.

A few hundred yards to the N.W. of the Piazza Roma, in the Piazza dell' Ospedale, stands the old *Palazzo Dati*, erected about 1580 in the Baroque style and now part of the hospital. The court is very fine. — To the E., near the Porta Venezia (see below), is the church of S. Abbondio (Pl. G. 2), with a good high-altar-piece by Giulio Campi (Madonna with SS, Nazarius and Celsus). In the sacristy are some cabinets of platina.

From the Municipio the Via Ala Ponzoni leads to the W. to the Palazzo Reale (formerly Ala di Ponzone), which contains natural history and other collections, coins, and a few pictures (daily 9-3, except Sun.). In front of the palace is a Marble Statue of Amilcare Ponchielli, composer of 'Gioconda', by Pietro Bordini (1892). — Farther up the Corso Vitt. Emanuele, in the second cross-street to the left, is the richly-painted church of S. Pietro al Po (Pl. E, 5), built in 1549-70 by Ripari. Over the third altar to the right, Madonna and four saints, by Gian Franc. Bembo (1524). The rich ceiling-decorations are by the brothers Campi.

In S. Agostino e Giacomo in Braida (Pl. D, 3), 14th cent., with aisles and barrel-vaulting: first chapel on the right, Pieta, by Giulio Campi; last side-altar but one, Madonna and two saints by Perugino (1494); left, between the third and fourth altars, portraits of Francesco Sforza, and between the fourth and fifth, of his wife Bianca Maria Visconti, frescoes (retouched) by Bonif. Bembo.

The Via Guido Grandi (passing on the right the small church of that name, built and painted by Giulio Campi, 1546; and, farther on, to the left, No. 1, the Palazzo Trecchi, in the early-Renaissance style) leads hence to the Piazza Garibaldi (Pl. C, D, 2) with a Monument of Garibaldi, by Malfatti, and the church of S. Agata (by the entrance-wall, Monument of the Trecchi, in the Renaissance style, by Cristoforo Romano, 1502; beside the high-altar, four large frescoes by Giulio Campi, painted in 1536 in the style of Pordenone), whence the Corso Garibaldi leads N.W. to the Porta Milano (Pl. C, 1) and the station.

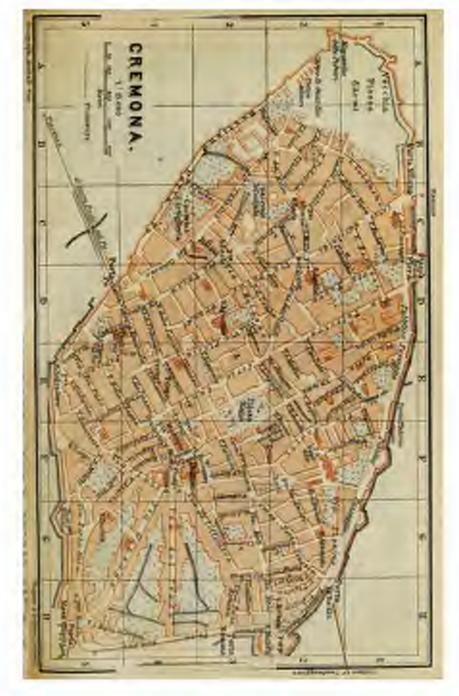
Near the Porta Milano, in the Via Bertesi, stands the Pal. Crotti (formerly Raimondi), an early-Renaissance structure, containing sculptures by Pedone. In the Via Palestro (Pl. D, 1) is the Pal. Stanga, with a Baroque façade and a fine fore-court of the early Renaissance.

About 1½ M. to the E. of the Porta Venezia, near the Mantua road, is the church of S. Sigismondo, with frescoes and pictures by Campi, Boccaccino, and other Cremonese masters; "Altar-piece by Giulio Campi, Madonna with saints, and below, Francesco Sforza and his wife, founders of the church. S. Sigismondo is a station on the tramway from Cremona to Casalmaggiore (p. 184). — Near the village of Le Torri lies the beautiful Villa Sacerdoti.

FROM CREMONA TO PIACENZA (steam-trainway five times daily in 21/4 hrs.). The road intersects the plain on the right bank of the Po, after crossing the river with its numerous islands, passes Monticelli, S. Nazzaro, and Caorso, and crosses the river formed by the Chiavenna and Righto. At Roncaglia we cross the Nure and proceed to the W. to Piacenza (p. 300).

From Cremona to Brescia or Pavia, see p. 175.

66 M. Villetta-Malagnino; 70 M. Gazzo - Pieve - San - Giacomo;





75 M. Torre de' Picenardi. — 79 M. Piadena, the junction of the Brescia and Parma line (p. 184).

81 M. Bozzolo, with an old castle of the Gonzagas. Before (88 M.)

Marcaria we cross the Oglio. — 931/2 M. Castellucchio.

About 21/2 M. to the E. of Castellucchio, 5 M. from Mantua, is the church of S. Maria delle Grazie, founded in 1399, a famous resort of pilgrims, containing curious votive offerings in the form of life-size figures in wax, bearing the names of Charles V.', 'Ferdinand I.', 'Pope Pius II.', the 'Connétable de Bourbon', etc. Also a few monuments.

The train now crosses the Mincio. — 100 M. Mantua, see p. 214.

29. From Milan to Bergamo.

331/2 M. RAILWAY in 11/2-2 hrs. (fares 6 fr. 15, 4 fr. 30, 2 fr. 75 c.). Finest views to the left. — Steam Tramway viâ Treviglio, see p. 117; viâ Monza, see p. 142.

From Milan to (20 M.) Treviglio, see p. 183. Our line here di-

verges to the N.E. — 26 M. Verdello; $33^{1/2}$ M. Bergamo.

Bergămo. — Hotels. Alb. d'Italia, Via Venti Settembre (Pl. C, 5), R., L., & A. 2½-3½, B. 1½, déj. 3, D. 4, pens. 10, omn. 1 fr.; Concordia, Viale Napoleone III. (Pl. D, 5, 6), well fitted up, with a trattoria, a garden, and electric light, R., L., & A. 2-3 fr.; Alb. & Ristorante Cavour, Strada Vitt. Emanuele (Pl. D, 5), near the Piazza Cavour; Cappello d'Oro, Viale Napoleone III. (Pl. D, 5), R. 1½-2½, A. ½ fr., all four in the new town, the last two unpretending.—In the old town: Alb. & Rist. del Sole, Piazza Garibaldi; Alb. & Ristor. Giardinetto, at the Porta S. Agostino, with garden and view, R. & A. 1½-3 fr., L. 30 c., B. 1, déj. 2, D. 3½, pens. 7 fr.

Cafés. Nazionale, Centrale, both in the Piazza Cavour; Walker, Piazza Garibaldi, all three unpretending. Beer at the Gambrino, Piazza Cavour.

Tramways from the Porta S. Bernardino (Pl. C, 6) by the Via Venti Settembre and the Piazza Cavour to the Porta S. Caterina (Pl. E, 2), and from the railway-station viâ the Piazza Cavour to the station of the Cable Railway (Pl. C, 3). Fare 10 c. — Cab, per hr., 21/2 fr. — Cable Tramway (Funicolare) from the Strada Vitt. Emanuele (Pl. C, 3) to the old town (15 c.).

Bergamo (1245 ft.), the ancient Bergomum, a Venetian town from 1428 to 1797, now a provincial capital with 23,800 inhab., lies at the junction of the Valle Brembana, watered by the Brembo, and the Valle Seriana, named after the rapid Serio. This is one of the busiest of the smaller trading and manufacturing towns in Italy. The once famous fair (Fiera di S. Alessandro, middle of August to middle of September) has lost its importance. The town consists of two distinct parts, the Città Alta, picturesquely situated on hills (cable-tramway recently opened), and the much larger new quarters in the plain (Borgo S. Leonardo, Borgo Pignolo, Borgo S. Tommaso), with cotton, silk, and other factories, an interesting piazza (la Fiera; Pl. D, 4), attractive shops, lively cafés, and a new Protestant church.

From the railway-station (Pl. D, E, 6) the broad Viale Napoleone III. leads to the Piazza Cavour (Pl. D, 5), with a statue of Victor Emmanuel by Barzaghi (Pl. 19). The Via Borfuro leads hence to the left to S. Alessandro in Colonna (Pl. 5; C, 5), containing a fine Assumption by Romanino. To the right we reach the Via Tor-

quato Tasso, with the church of S. Bartolommeo (Pl. 8; D, 4). Behind the high-altar is a large altar-piece by Lor. Lotto (1516), *Madonna surrounded by ten saints. - Farther on is S. Spirito (Pl.

17; E, 4), a fine Renaissance building without aisles.

INTERIOR. Left, second altar: large *Altarpiece by Borgognone (1508): INTERIOR. Left, second altar: large "Altarpiece by Borgognone (1908): Descent of the Holy Ghost, God the Father, Annunciation; on the left, The Baptist and St. Jerome; on the right, SS. Augustine and Francis. Left, fifth altar: Scipio Laudensis, Madonna between SS. Peter and Paul. Right, 4th Chapel: "Lotto, Madonna and four saints, above, angels in a glory (1521); 5th chapel, Previtali, Madonna and four saints (1525); above, by the same, Resurrection with four saints (finished by Ag. Caversegno). To the right of the high-altar is Previtalis masterpiece: John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominic (1515).

Farther on, in the Via di Pignolo, are S. Bernardino in Pignolo (Pl. 10; D, 3), containing a high-altar-piece by *Lotto, Madonna and Saints (1521), and S. Alessandro della Croce (Pl. 6, D 3; Moroni, Madonna; in the sacristy, Lotto, Trinity; Moroni, portrait; Previtali, Crucifixion, dated 1514). — The Via Nuova runs in a straight direction to the Porta S. Agostino, while the Via di S. Tommaso leads to the right to the Accademia Carrara (see p. 181).

The Strada Vitt. Emanuele (cable-tramway, see p. 179; lower station 8 min. to the E. of Piazza Cavour) connects the new town with the high-lying CITTÀ ALTA, the ramparts (Bastioni) of which have been converted into promenades and afford fine views of the

plain of Lombardy and the Bergamasque Alps.

From the terminus of the cable-tramway we proceed in a straight direction to (3 min.) the PIAZZA GARIBALDI, the former marketplace, with the Palazzo Nuovo (Pl. 22; C, 2), in the Renaissance style, by Scamozzi, but unfinished. The palace is now the Reale Istituto Tecnico Vitt. Emanuele. Opposite is the Library, in the Gothic Palazzo Vecchio, or Broletto (Pl. 23; C, 2), the groundfloor of which consists of an open colonnade, in which is the Monument of Torquato Tasso (whose father Bernardo was born at Bergamo in 1493). In the middle of the piazza is a Bronze Monument of Garibaldi (1885).

Behind the library is the Romanesque church of S. Maria Maggiore (Pl. 16; B, C, 2, 3), of 1137, with ancient lion-portals on the N. and S.

The Interior (entrance on the S. side) contains ancient wall-paintings under thick tapestry (much injured) and fine carved *Choir-stalls by the Bergamasque artists, Franc. Capodiferro and Fra Damiano. The "Intarsia work in the central panels (usually covered) was partly designed by Lor. Lotto. This church contains the tomb of Cardinal Alessandri (d. at Avignon, 1319; modern canopy) and the monument of the famous composer Donizetti 1319; modern canopy) and the monument of the famous composer Donizers of Bergamo (d. 1848), by Vinc. Vela; opposite, that of his teacher Giov. Simone Mayr (d. 1845). In the treasury (above the sacristy) are a large crucifix (5 ft. high) of the 13th century(?) and several works in niello.—The adjoining "Cappella Colleoni (shown by the sagrestano), in the early Renaissance style, has a lavishly sculptured "Façade; the modernized interior contains the tomb of the founder Bart. Colleoni (d. 1475; p. 275), by G. Ant. Amadeo. The reliefs represent the Bearing of the Cross, Crucifixion, and Descent from the Cross; at the ends, the Scourging and the Resurrection; below runs a frieze of Cupids, above which are the Annunciation, Nativity, and Magi; and on the top is the gilded equestrian statue of Colleoni by a German master. Adjacent is the smaller, but beautiful monument of his daughter Medea. Above the altar on the right are good sculptures; to the left, a Holy Family by Angelica Kaufmann; fine intersia-work (covered); ceiling-paintings by Tiepolo.

The adjoining Cathedral (Pl. 13; C, 2) was built from designs by Carlo Fontana in 1689 on the site of an earlier edifice. First alter to the left: Madonna and saints by G. B. Moroni; in the choir a Madonna by Savoldo and behind the high-alter a *Madonna, a late work of Giov. Bellini (1512; generally covered). The adjacent BAP-TISTERY, by Giovanni da Campione (1340), restored in 1864, is best viewed from the passage leading to the sacristy.

We now return to the station of the cable-tramway and proceed thence through the Strada Porta Dipinta, passing (right) the church of S. Andrea, which contains a Madonna enthroned with four saints, by Moretto (altar to the right; covered). Fine view. The street leads to a small and hilly piazza with the church of S. Michele al Pozzo Bianco (Pl. 18, D2; usually closed), which contains good frescoes by Lor. Lotto, representing the Purification and Marriage of the Virgin (chapel to the left of the choir). - We may proceed to the right through the Via Osmano to the ramparts (p. 180), or continue to follow the Strada Porta Dipinta to the left to the Porta S. Agostino (Pl. D, 2), near which is the old Gothic church of the same name (now a barrack). — Just below the gate is a footpath, lined with acacias, descending to the —

Accademia Carrara (Pl. 1; E, 2), situated a short way outside the Porta S. Caterina (tramway, see p. 179), a school of art and *Picture Gallery (Galleria Carrara, Gal. Morelli, and Gal. Lochis; open on 1st Sun. and 3rd Thurs. of each month, but daily from 30th Aug. to 18th Sept.; shown at other times by the custodian, gratuity 1/2-1 fr.). Lists of the pictures are provided. Catalogue of the Gal. Carrara and the Gal. Lochis 1 fr., of the Gal. Morelli 60 c.

GALLERIA CARRARA. I. R.: Engravings and Drawings. The paintings here include: 25. Previtali, Descent of the Holy Ghost; opposite, 49. Belotto, Arch of Titus; 45-48. Zuccarelli, Landscapes.—II. R.: to the left on entering, *66. Lotto, Betrothal of St. Catharine (1523; landscape cut out); 68. Previtali, Madonna and saints; 67. Cariani, Invention of the Cross; 70. ob. Previati, Madonna and Saints; 61. Cariam, Invention of the Cross; 70. Francesco da S. Croce, Annunciation (1504; early work); 75-83. Moroni, Portraits (80, *82, 83, best; 81, an early work). Then, beyond a series of portraits (*91 the best) by Ghislandi, the Bergamasque Titian of the 18th cent., 97. Previtali, St. Anthony, with SS. Peter, Paul, Stephen, and Lawrence; 98. Gaudenzio Ferrari, Madonna and Child; 100. Moroni, St. Jerome (in Moretto's manner). — III. R.: to the left, 137. Caroto, Massacre of the Innocents; 165. Marco Basaiti, Head of Christ (1517); *153. Mantegna, Madonna; farther on, 159. Prevented the Filter. The Woman taken in donna; farther on, 159. P. Brueghel the Elder, The Woman taken in adultery (1565); 168. School of Leon. da Vinci, Betrothal of St. Catharine; no number, Lor. Lotto, Portrait, with fine moonlight landscape; 183. Previtali, Madonna with saints; farther on, 188. Moroni, Madonna and saints.

GALLERIA MORELLI, bequeathed in 1891 by the well-known art-critic. —

1. R. To the left, 3. Vinc. Civerchio, Annunciation; 6. Niccolò da Foligno, Angel; 7. Bern. Luini, Madonna; Franc. Pesellino, 9. A judgment, *11. Marriage of Griselda to the Lord of Saluzzo (after Boccaccio's Decameron); 17. Vitt. Pisano, Portrait of Lionello d'Este; 20. Luca Signorelli, Madonna; 21. Sandro Botticelli, Portrait of Giuliano de' Medici; 22. Boltraffio, Christ,

a half-figure; 23. Baldovinetti, Portrait of himself; 26. Ambrogio de Predis, Portrait of a man; 27. Giov. Bellini, Madonna; 31. Ercole Grandi, St. John; 35. Benedetto da Majano, Angel (figure in clay); 41. Giov. Bellini, Madonna; 44. Bart. Montagna, St. Jerome; farther on, 49. In the style of Lor. di Credi, Madonna; 53. Donatello (?), Relief of the Madonna. — II. R. To the left, 60. Sodoma (?), Madonna; '61. Basaiti, Portrait (1521); 62. Bacchiacca, Cain and Abel; 64. Cavazzola, Portrait; farther on, 70. Elsheimer, Landscape, with St. Jerome; 75. A. van Ostade, Boors in a tavern; *77. B. Fabritius, Satyr and peasant; 79. Nic. Maes, Portrait; 80. Rembrandt, Portrait of a woman (1635); 83. Frans Hals, Portrait of a man; farther on, 86. Brueghel the Elder, Boors brawling; 88. J. van der Meer of Haarlem, Landscape; 91. Empress Frederick of Germany, Transitoriness (1882); 90. Lenbach, Portrait of Morelli; farther on, 98. Moretto, Christ and the Woman of Samaria; 103. Small water-colour copy of Giorgione, Madonna with SS. Rochus and Anthony (original in Madrid).

GALLERIA LOCHIS. I. R.: entrance-wall, 2. Cariani, Portrait of a woman; opposite, 55. Moretto, Holy Family. — II. R.: entrance-wall, 179. Giorgione, Landscape with mythological accessories; above the exit-door, 49-51, 84. G. Ferrari, Cupids; to the left, 32-34. A. Schiavone, Studies of saints; 35. Moroni, Madonna, two saints below; 67. Rubens, Martyrdom of St. Agnes (a sketch in colours); to the right, 69. Ghislandi, Portrait of a boy; 60, 61. P. Longhi, Venetian scenes; 47. Tiepolo, Sketch for an altar-piece; above, 41, 42. Paris Bordone, Vintage; opposite, 93, 94. Guardi, Views of Venice. — III. R. To the left of the entrance, 140. Giov. Bellini, Madonna (an early work; retouched); 128. Montagna, Madonna is 58. Sebastian and Rochus (1487); 129. C. Crivelli, Madonna; 138. Giov. Bellini, Pietà (an early work); 130. Luini, Holy Family; *137. Boltraffio, Madonna and Child; 233. Cosino Tura, Madonna; 153. Sebast. del Piombo (?), Portrait; 151. After Bellini, The doge Loredan (original in London); 154. Mantegna (Bonsignori?), Portrait of Vespasiano Gonzaga; 160. Giovenone, Madonna with saints; Mantegna (more probably Gregorio Schiavone), 159. St. Alexius, 161. St. Jerome; 168. Pensabene, Adoration of the Child; 235. Carpaccto, Nativity of the Virgin; 170. Caroto, Adoration of the Magi; 169. School of Mantegna, Resurrection; 185. Lor. Lotto, Holy Family with St. Catharine (1533); 184. Cariani, Portrait of a man; 174. Moroni, Portrait of a man; 174. Moroni, Portrait of a man; 174. Moroni, Portrait of a man; 175. Moretto (not Titian), Christ appearing to a donor (signed Francia, Bearing of the Cross; 207. Raphael, St. Sebastian; 221. Giac. Francia, Bearing of the Cross; 207. Raphael, St. Sebastian (early work, painted in Perugino's school); 222. Antonello da Messina, St. Sebastian; 218. Dosso Dossi, Madonna with St. George and a canonized bishop; 225. Vinc. Foppa, St. Jerome.

A more extensive view than that from the ramparts (p. 180) is obtained from the old Castello (Pl. A, 1), about $^{3}/_{4}$ M. to the N.W. of the Porta S. Alessandro (Pl. B, 2). Strangers are generally admitted. There is a small osteria at the top. — About $1^{1}/_{4}$ M. to the W. of the Castello is the Pasco dei Tedeschi, commanding a good view of the Valle Brembana.

STEAM TRAMWAY from Bergamo to Romano and Soncino (p. 185); from Bergamo to Monza, see p. 142.

FROM BERGAMO (railway-station; Pl. E, 6) TO PONTE DELLA SELVA, 18 M., railway in 1½-1¾ hr., through the picturesque and industrial Valle Seriana. The train descends into the valley of the Serio. 4½ M. Alzano (where S. Martino contains one of Lotto's best works, Death of Peter Martyr; good wood-carvings in the sacristies). 6 M. Nembro; 8 M. Albino. The line ascends, supported at places by arches over the bed of the Serio. 10½ M. Cene; 11 M. Gazzaniga-Fiorano, the latter at the entrance of the pretty valley of Gandino. 12½ M. Vertova. The train follows the brawling Serio, crosses the Bondo descending from the left, the road, the Riso, and then the Nossa at (17 M.) Ponte di Nossa.

29. Route.

18 M. Ponte della Selva (*Inn) is at present the terminus of the line. Road thence by Clusone (Alb. Gambero, fair; Alb. Reale), with its inter-

esting church, to Lovere (p. 197).

Interesting excursion from Ponte della Selva or from Clusone to the Bergamasque Alps. — From Clusone we proceed vià Ogna and Ardesio to the (41/2 M.) Ponte di Brialto, where we reach the road running up the left bank of the Serio from Ponte della Selva. We then go on vià (21/2 M.) Gromo (2198 ft.; Osteria dei Terzi; guides, Is. Bonetti, Il. Zamboni, A. Scacchi) and (4 M.) Fiumenero (2560 ft.; Inn) to (3 M.) Bondione (2920 ft.; Alb. della Cascata, above the village, unpretending; guide, Plac. Bonacorsi), the last village in the Val Seriana. Bridle-paths lead from here on both banks of the Serio (that on the left bank preferable), passing picturesque cascades and ravines (Goi di fonce, Goi del cd.), to the (2 hrs.) magnificent "Cascata del Serio, which descends in three leaps from a height of about 1000 ft. into a romantic caldron environed by snow-clad mountains (best view from the Belvedere, with its iron railing). Above the falls is the Pian del Barbellino (6175 ft.; 3 hrs. from Bondione), with the refuge-hut Ricovero del Barbellino, the finely situated starting-point for the ascents of Monte Gleno (9160 ft.; 31/2-4 hrs.), the Pizzo di Coca (10,015 ft.; 5 hrs.), and the Pizzo del Diavolo (9600 ft.; 5 hrs.). The belvedere (see above) may be visited from the refuge-hut in 11/2 hr. — The passage from the Ricovero Barbellino over the Passo di Caronella (8570 ft.) into the Val Tellina takes 7-8 hrs. (guide necessary). The route passes the small Barbellino Lake (6995 ft.) and the sources of the Serio and ascends steeply to (3 hrs.) the head of the pass, to the W. of Monte Torrena; we then descend through the Valle di Caronella to (3 hrs.), Carona (3710 ft.; accommodation at the Curé's) and (11/2 hr.) Tresenda (p. 154).

FROM BERGAMO TO LOVERE, 28 M., diligence once daily. — The road at first follows the direction of the railway to Brescia and then runs via (8 M.) Trescorre, 2 M. to the N.E. of station Gortago (see below; diligence), with frequented sulphur-baths, into the Val Cavallina. [Near Trescorre is the Villa Suardi, with admirable frescoes by Lor. Lotto, dating from 1524.] The road ascends the Val Cavallina, passing Spinone and the pretty lake of the same name, and finally descends to (28 M.) Lovere (p. 197).

RAILWAY to Seregno viâ Ponte S. Pietro (see below) and Usmate-Carnate, see p. 144. From Seregno to Suronno, Busto-Arsizio, and Novara, see p. 61.

From Lecco to Brescia viâ Bergamo.

52 M. Railwax in 3-31/2 hrs. (fares 9 fr. 40, 6 fr. 60, 4 fr. 25 c.).

Lecco, see p. 145. — 21/2 M. Maggianico; 41/2 M. Catolzio (p. 144).

— 10 M. Cisano Bergamasco; 121/2 M. Pontida; 14 M. Mapello. —
16 M. Ponte S. Pietro, with a pretty church and an old castle, the junction for Seregno (see above). — We cross the Brembo. 201/2 M. Bergamo (p. 179). — Near (231/2 M.) Seriate the Serio is crossed. 28 M. Gorlago; 311/2 M. Grumello del Monte. The Oglio, descending from Lago d'Iseo, is next crossed. 34 M. Palazzolo (branch to Paratico, p. 196); 391/2 M. Coccaglio, with the monastery of Mont' Orfano on a height; 401/2 M. Rovato (p. 184); 441/2 M. Ospitaletto. — 52 M. Brescia, see p. 185.

30. From Milan to Verona.

93 M. RAILWAY in 3-51/4 hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c., express, 18 fr. 65, 13 fr. 10 c.).— Railway Stations in Verona, see p. 201. Milan, see p. 115.—7 M. Limito; 91/2 M. Vignate; 12 M. Melzo. At (16 M.) Cassano d'Adda, a considerable place with handsome houses and 3500 inhab., we cross the blue Adda.

20 M. Treviglio (Regina d'Inghilterra), a town of 10,000 inhab., is the junction of lines to Cremona and Bergamo (pp. 176, 179) and is also connected by steam-tramways with Milan and Monza (p. 142), Bergamo (p. 179), Caravaggio (p. 176), and Lodi (p. 299).

221/2 M. Vidalengo; 251/2 M. Morengo. The train crosses the Serio, a tributary of the Adda. 28 M. Romano di Lombardia; 32 M. Calcio. The Oglio, which issues from Lago d'Iseo, is crossed. 361/2 M. Chiari, an old and industrious town of 6000 inhab.; 401/2 M. Rovato (Rail. Restaurant), junction of the Bergamo-Brescia line described at p. 183; 441/2 M. Ospitaletto.

52 M. Brescia, see p. 185.

FROM BRESCIA TO PARMA, 57 M., railway in $2^3/4 \cdot 3^3/4$ hrs. (fares 10 fr. 30, 7 fr. 20, 4 fr. 65 c.). — The chief intermediate stations are *Viadana* (14 M.; p. 218), Piadena (311/4 M.; p. 179), junction of the Cremona and Mantua line, and (42 M.) Casalmaggiore (p. 178), connected with Cremona by steam-tramway. — 57 M. Parma, see p. 304.

The slopes near Brescia are sprinkled with villas. 56 M. Rezzato. The Chiese is crossed. 61½ M. Ponte S. Marco. Beyond (65 M.) Lonato a short tunnel and a long cutting.

A long viaduct now carries the line to (68 M.) Desenzano (p. 191). Admirable survey in clear weather to the left of the blue Lago di Garda and the peninsula of Sermione (p. 192).

72 M. S. Martino delle Battaglie. A monument on the right commemorates the battle of Solferino, where the French and Piedmontese under Emp. Napoleon III. and King Victor Emmanuel defeated the Austrians under Emp. Francis Joseph, 24th June, 1859.

The village of Solferino lies on the S.W. margin of the hills bordering the Lago di Garda on the S., about 71/2 M. to the S. of Desenzano and about 5 M. to the S.W. of S. Martino. It formed the centre of the Austrian position, and was taken about 1 p.m. by the French guards. The ground northeastwards to the banks of the Lago di Garda was held by General Benedek, who repulsed the attacks of the Piedmontese until nightfall, and only abandoned his position on receiving the order to retreat. The left wing of the Austrian army, attacked by the French under General Niel, also maintained its position until late in the afternoon. - Hurried travellers content themselves with a visit to the Tower of S. Martino, 3/4 M. to the S. of the railway-station of that name (see above). This structure, erected to commemorate the battle of Solferino and converted into a military museum in 1893, stands upon a platform 65 ft. in width and rises to a height of 243 ft. We first enter a circular chamber, in the centre of which is a statue by Ant. Dal Zotto, representing Victor Emmanuel II. as the commander of the Italian troops at Solferino. On the walls are scenes from the life of the King, and on the vaulting are eight allegorical figures representing the chief cities of Italy, all painted in wax-colours by Vitt. Bressanin. The side-chapels contain busts of the eight Italian generals who fell in the wars of independence. From the round chamber an easy staircase, ascending through two passages, with bronze tablets containing the names of the 650,000 fighters for the unity of Italy, leads to seven rooms, one above another, each containing a battle-painting and reminiscences of one of the seven campaigns of the wars. From the uppermost room we emerge on the platform of the tower, which not only commands the lattlefield (chief points indicated by arrows) but also affords an extensive View of the Lago di Garda and the chain of the Alps. Near the tower is a Charnel House, surrounded by cypresses.

77 M. Peschiera. The station (Restaurant, dej. or D. 2-3 fr.) lies 1/2 M. to the E. of the town (*Tre Corone); the pier is near the gate, to the right (omn., see p. 194). Peschiera, a strong fortress with 1700 inhab., lies at the S.E. end of the Lago di Garda, at the efflux of the Mincio, which the train crosses. On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General Rath, which lasted six weeks.

791/2 M. Castelnuovo di Verona; 831/2 M. Sommacampagna; 91 M. Verona Porta Nuova. The Adige is crossed; fine view of the town to the left. 93 M. Verona Porta Vescovo, see p. 201.

31. Brescia.

Hotels. Hôtel Brescia (formerly Cappello; Pl. d, C 3), well spoken of; Albergo d'Italia (Pl. c; C, 3), R., L., & A. 2¹/₂-3¹/₂, B. 1¹/₂, dej. 2¹/₂, D. 3¹/₂, pens. 9, omn. 1/₂ fr.; Fenice (Pl. a; C, 2, 3), Piazza del Duomo, not too clean, R. 2, L. 1/₂, A. 1/₂, omn. 3/₄ fr.; Gambero (Pl. b; C, 3), Corso del Teatro, R. & A. 2¹/₂, D. 4, B. 1, omn. 1/₂ fr.

Cafés adjacent to the theatre, in the Piazza del Duomo, etc. - *Railway Restaurant.

Photographs: Capitanio, near the Porta Venezia. Cabs (Cittadine): 85c. per drive, 11/2 fr. per hour.

Tramway from the railway station and Porta Milano to Porta Venezia. - Steam Tramway viâ Orzinuovi, Soncino (p. 182), Crema (p. 176), and Lodi (p. 299) to Milan (p. 115); viâ Guidizzolo, on the battlefield of Solferino (p. 184; 23/4 hrs.), to Mantua (p. 214; 41/4 hrs.); to Gardone-Val-Trompia (11/2 hr.); viâ Piatone (with a celebrated Madonna by Moretto in the mountainchapel, ⁹/₄ M. above the village) and Tormini to Salo (p. 192; 2½ hrs.), and thence in ³/₄ hr. more to Gardone-Riviera (p. 192); viâ Tormini to

and thence in %4 hr. more to Guruone-Liveria (p. 102), via Jonana Legarghe (p. 195) and to Vestone (p. 195).

Railway to Verona and to Milan, see R. 30; to Bergamo and Lecco, p. 183; to Iseo, p. 196; to Cremona and thence viâ Codogno to Pavia, p. 175, or to Piacenza, p. 299; to Parma viâ Piadena, p. 184.

Principal Attractions (1 day). Municipio (p. 187); S. Giovanni Evangelista (p. 187); Cathedral (p. 186); Tosio and Martinengo Galleries (pp. 189, 190); SS. Nazzaro e Celso (p. 190); S. Francesco (p. 190); S. Chemente (p. 189); Museum of Antiquities (p. 188); walk near the Castello (p. 191).

Brescia (460 ft.), with 43,400 inhab., capital of a province, is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons (hence 'Brescia armata'), form the staple commodities, many of the fire-arms used by the Italian army being made here. The woollen, linen, and silk factories are also worthy of mention.

Brescia, the ancient Gallic Brixia, afterwards a Roman colony, vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under Gaston de Foix (p. 352) after an obstinate defence. Five years later it was restored to Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On 1st April, 1849, the town was bombarded and taken by the Austrians under Haynau. - Arnold of Brescia, a pupil of Abelard, was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by Hadrian IV., was executed in 1155.

Brescia is noteworthy in the history of art as the birthplace of

ALESSANDRO BONVICINO, surnamed IL MORRTTO (1498-1555), who appears to have studied exclusively at his native place, and whose teacher is said to have been Floriano Ferramola of Brescia. There seems to be no ground for the assumption that he was influenced by Titian and the Roman school. Like the Veronese masters, he is distinguished from the Venetian school, with which he has erroneously been classed, by the comparative soberness of his colouring ('subdued silvery tone'), although he vies with the Venetians in richness and brilliancy, while he sometimes reveals a full measure of the ideality of the golden period of art. Bonvicino began his career as a painter in his 18th year. He rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as S. Clemente, p. 189) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. S. Giovanni Evangelista (p. 187), SS. Nazzaro e Celso (p. 190), Madonna de' Miracoli (p. 190), and the Galleria Martinengo (p. 190) all contain admirable specimens of his powers. Among Moretto's pupils was Giov. Batt. Moroni (1510-78), one of the best portrait-painters of the Renaissance. Another eminent master of Brescia, a contemporary of Bonvicino, was Girol. Romanino (1485-1566); his best works are to be seen in S. Francesco (p. 191), S. Giov. Evangelista (p. 187), and at Padua.— Brescia also contains several interesting antiquities (p. 188).

BRESCIA.

From the station (Pl. A, 4) the town is entered at its S.W. angle by the *Porta Stazione*, whence the *Corso Vittorio Emanuele* leads N.E. to the *Piazza Vecchia*, in the centre of the town (p. 187).

To the E. of the Piazza Vecchia is the *Duomo Nuovo (Pl. 8; C, 3), or episcopal cathedral, begun in 1604 by Lattanzio Gambara (but the dome not completed till 1825), one of the best churches of the 16th and 17th centuries. It is in the form of a Greek cross, with a lengthened choir.

INTERIOR. By the first pillar on the right is the large *Monument of Bishop Nava (d. 1831), with groups in marble and a relief by Monti of Ravenna; by the first pillar on the left the monument of Bishop Ferrari. The second altar on the right is adorned with modern statues in marble of Faith, by Selaroni, and Hope, by Emanueli, and a modern painting, Christ healing the sick, by Gregoletti. Then (3rd altar on right) a sarcophagus with small *High-reliefs (date about 1500), containing 'Corpora D. D. Apollonii et Philastri', transferred hither in 1674 from the crypt of the old cathedral. — High-altar-piece, an Assumption by Zoboli, designed by Conca. In the dome the four Evangelists, alto-reliefs in marble.

From a door between the 2nd and 3rd altars 25 steps descend to the *Duomo Vecchio* (Pl. 9; C, 3), generally called **La Rotonda** (undergoing restoration), situated on the low ground to the S. of the Duomo Nuovo (shown by the sacristan of the Duomo Nuovo, who lives at the back of the choir).

who lives at the back of the choir. This massive dome-structure is circular, as its name imports, with an ambulatory, and rests on eight short pillars in the interior. The substructure is very ancient (9th cent.), while the drum and cupola (Romanesque) date from the 12th century. The transept and choir with lateral chapels at the back were added at a very early period. Altarpiece, an Assumption by Moretto (1526); on the right side, a Presentation in the Temple, and on the left SS. Mary and Elizabeth, by Romanino; on the left, Palma Vecchio (?), Holy Family (retouched). — Below the dome is the crypt, or Basilica di S. Filastro, supported by 42 columns.

Opposite the E. side of the Duomo Nuovo is the entrance to

Opposite the E. side of the Duomo Nuovo is the entrance to the *Biblioteca Quiriniana (Bibl. Comunale; Pl. 5, C3; fee ½ fr.), of 40,000 vols., bequeathed to the town in 1750 by Cardinal Quirini. Several curiosities are preserved in a separate cabinet.

(Admission daily, 11-3, in winter 10-3, except Wed., Sun., and high festivals; vacation from 1st Oct. to 2nd Nov.)

Book of the Gospels of the 9th cent. with gold letters on purple vellum; Koran in 12 vols., with miniatures and gilding; an old Book of the Gospels, and a Harmony of the Gospels by Eusebius (10th cent.), with miniatures; MS. of Dante on parchment, with miniatures; a Petrarch of 1470 with various illustrations ('Petrarca figurato') and written annotations; a Dante with numerous wood-cuts, printed at Brescia in 1487, etc.

The Broletto (Pl. 29; C, 2), adjoining the cathedral on the N., is a massive building of the 12th cent., but afterwards disfigured. Anciently the town-hall, it now contains the courts of justice, and part of it is used as a prison. Handsome court, partly in the Renaissance style. The Campanile on the S. side, la Torre del Popolo, belongs to the original edifice. — A well-preserved fragment of Gothic architecture in the street ascending hence, with circular windows and brick mouldings, is also interesting.

To the W., near the Broletto, lies the picturesque Piazza Vecchia, in which rises the *Municipio (Pl. 30; B, C, 2), usually called la Loggia, begun by Fromentone of Vicenza in 1489 on the ruins of a temple of Vulcan, with a 'putto' frieze by Jacopo Sansovino and window-mouldings by Palladio. The interior was half destroyed by a fire in 1575. The exterior of this magnificent structure is almost overladen with ornamentation. On the groundfloor is a deep colon-nade; in front are pillars with columns in the wall. The upper floor recedes considerably. — The handsome adjacent building on the right, the Archivio e Camera Notarile (Pl. 1), is probably also by Formentone. (The traveller should walk round the whole building.)

On the opposite side of the Piazza, above an arcade, rises the Torre dell' Orologio, or clock-tower, with a large dial (twice 1 to 12). The bell is struck by two iron figures as at Venice (p. 248).

— To the left rises a Monument, erected by Victor Emmanuel II. in 1864 to the Brescians who fell during the gallant defence of their town against the Austrians in 1849 (Pl. 26.) — The third side of the piazza is occupied by the Monte di Pietà (formerly the Prigioni), a plain Renaissance building with a handsome loggia.

In the Via della Palata, leading to the Corso Garibaldi, on the left, is the *Torre della Palata* (Pl. 35; B, 2), a mediæval tower with modern pinnacles. — In a side-street to the N. is S. Giovanni Evangelista (Pl. 19; B, 2), with admirable pictures.

vanni Evangelista (Pl. 19; B, 2), with admirable pictures.

We begin on the right. 3rd Altar: Moretto, Massacre of the Innocents, a youthful work, of Raphaelite conception. In the choir, behind the high-altar: Moretto, John the Baptist, Zacharias, SS. Augustine and Agnes; in the centre the Madonna; above, God the Father (unfortunately retouched). — In the next chapel: Civerchio, Entombment; in the lunette above, Coronation of the Virgin by Romanino. Frescoes on the right by Moretto (youthful works of 1521, showing the influence of Romanino): Collecting the manna, Elijah, and Last Supper, on the pilasters St. Mark and St. Luke, and prophets above. Those on the left are by Romanino: Raising of Lazarus, Mary Magdalen before Christ, and the Sacrament, on the pilasters St. John and St. Matthew (the latter damaged). The prophets above are by Moretto. Over the next altar: Romanino. Nuptials

of Mary (retouched). In the Battistero (in front, to the left): "Francesco

Francia, The Trinity adored by saints.

We next visit S. Maria del Carmine (Pl. 22; C, 1), with a Renaissance portal and fine brick ornamentation on the façade. The lunette contains a fresco by Ferramola. In the third chapel on the right, Fathers of the Church, a ceiling-painting by Foppa. To the left of the church are two fine courts.

To the W., near the Porta Milano, is the church of S. Maria delle Grazie (Pl. 23; A, 2), with several paintings by Moretto.

1st altar to the right, Martyrdom of St. Barbara, by Francesco da Prato (pupil of Titian); 4th altar on the right, St. Anthony of Padua and St. Anthonius the Hermit by Moretto; chapel to the right of the choir, Madonna in clouds, below, SS. Sebastian, Ambrose, and Rochus by Moretto; over the high-altar a Nativity of Christ, by Moretto; ist altar to the left, Madonna in clouds, with four saints below, by Foppa. — The church is adjoined on the left by a small early-Renaissance court.

Beside the Porta Milano is a bronze equestrian statue of Garibaldi,

designed by Maccagni (1889). — Tramway, see p. 185.

To the E. of the Piazza Vecchia, passing the N. side of the Broletto (p. 187), we come to a small piazza, to the left in which is the entrance to the *Museum of Antiquities (Museo Civico Età Romana; Pl. 28, D 2; week-days 10-4, Nov. to Feb. 10-3, fee 1 fr., which admits also to the Mediæval Museum; free on the first and third Sun. in each month and on each Sun. and Thurs. in August, 1-4; visitors knock). The museum occupies an ancient Corinthian temple, excavated in 1822, which, according to inscriptions, was erected by Vespasian in A.D. 72. The dilapidated, but exceedingly picturesque temple stands on a lofty substructure, with a projecting colonnade of ten columns and four pillars to which the steps ascend, and has three cellae of moderate depth.

The pavement of the PRINCIPAL Hall has been restored from the original remains. By the back-wall, as in the other chambers, is placed an ancient altar. Among the Roman inscriptions and sculptures is an archaic head; also two tombs of the flint period. — The Side-Room on the right contains ancient glass, vases, coins, bronzes, etc. — In the Room on the left are fragments of a colossal temple-figure, architectural fragments, gilded busts, a relief of a naval battle, breastplate of a war-horse, and above all a statue of *Victorr, excavated in 1826, a bronze figure about 61/2 ft. in height, with a silver-plated diadem round her head, a (restored) shield, on which she is about to write, in her left hand, and a (restored) helmet under her left foot, one of the most precious existing specimens of ancient plastic art.

The Via San Zeno leads hence E. to the Via dei Padri Riformati, at the end of which, on the right, is the old church of S. Giulia, containing the Mediæval Museum (Museo Civico Età Cristiana; Pl. 27, D 2; adm. same price and times as the Museum of Antiquities, see above).

In the Vestibule, bust of Paolo Sarpi (p. 271). In the New Part of the church, on the wall to the left, fine weapons, architectural remains with interesting ornaments of the Lombard period, early mediæval sculptures, Majolicas; in front the 'Cross of St. Helen', of 8th cent. workmanship, decorated with gems of various periods and a miniature glass painting, three portraits of the 5th cent; in the centre, ivory reliefs, including consular diptychs of Boëthius and Lampadius (5th cent.) and

the Diptychon Quirinianum, medallions, Renaissance bronzes; on the wall Venetian glass, small figures in marble from a tribuna in the Brotelto, marble door (16th cent.) from a church at Chiari. The cabinet on the right contains Limoges and Venetian enamel, and the 'Lipsanoteca' or sides of a reliquary of the 4th cent., carved in ivory and arranged in the form of a cross.— In the OLD PART of the church the monument of the Venetian general Orsini (1510), and the Mausoleum of Marcantonio Martinengo (16th cent.), with reliefs in bronze, from the church of S. Cristo (the façade of which, with its interesting brick ornamentation, rises on a height to the right in front of the museum). The lectern opposite is adorned with intarsia by Raffaello da Brescia (1518).— On the back-wall a fresco of the 16th cent., below which we look through a window into the old church of S. Salvatore, with capitals of the 6th cent. and a crypt.

From the Mediæval Museum a street descends to a small piazza, where remains of an ancient edifice are built into the wall of No. 285. A little to the left is —

S. Clemente (Pl. 15; D, 3), a small church containing a modern monument of *Moretto* (p. 186; to the left) and five of his works, much injured by retouching. The church is badly lighted and is closed 9-12; sacristan in the lane to the W.

On the right, 2nd altar, *SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellant attributes of martyrdom are handled with such marvellous naiveté as almost to assume an attractive air (C. & C.). On the left, 1st altar, St. Ursula; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech. *High-altar-piece, Madonna with St. Clement and other saints.

A little to the S.E. is S. Maria Calchera (Pl. 21; D, 3). First altar to the left: Simon the Pharisee and Christ by Moretto. Second altar to the right: St. Apollonius by Romanino. High-altar: Visitation, by Calisto da Lodi (1525).

Besides the above museums, the town also possesses valuable collections of ancient and modern pictures, drawings, engravings, sculptures, etc., the modern portion of which, together with a few ancient pictures, is preserved in the *Palazzo Tosio (Pl. 24; D, 3), Via Tosio. Adm. as to the Museum of Antiquities (p. 188; fee 1 fr., which also admits to the Pal. Martinengo (see p. 190).

The palace and its collections were bequeathed to the town by Count Tosio. Room IV: 3, 21. Massimo d'Azeglio, Landscapes. — Room VI: 1, 2. Thorvaldsen, Night and Day. — Room IX: 1. Baruzzi, Silvia, a statue in marble, from Tasso. — Room X: *12. Thorvaldsen, Ganymede. — Octagon: 1. Bartolini, Boy treading grapes; 2. Gandolfi (after Thorvaldsen), Genius of Music. — Cabinet of Eleonora: 1. Eleonora d'Este, a bust by Canova. — Rooms XIII and XIV contain earlier works. Room XIII: 5. Fr. Albani, Venus and Graces; 12. Raibolini, surnamed Francia, Madonna and Child; 13. Cesare da Sesto (? more probably Timoteo Viti), Young Christ; 14. Tintoretto, Portrait; 17. Luca d'Olanda (?), Nun and woman praying; 18. Portrait, of the school of P. Veronese; 29, 30. Giov. Batt. Moromi, Portraits; *34. Lor. Lotto, Adoration of the Child; 35. School of Raphael, Madonna; 36. Moretto, Annunciation (early work); *37. Raphael, Christ teaching, with crown of thorns and wounds (painted in Florence still under Umbrian influence; 1505); 38. Fra Bartolommeo, Holy Family (spoiled by retouching); 39. Moretto, Tullia of Aragon as daughter of Herodias. — Room XIV (entrance-room): 33. Caravaggio, Flute-player. Rooms XV and XVI, on the groundfloor, contain modern works. Room XVI: 1. Laocoon, in marble, by Ferrari; 4. Monti, Bust of Galileo; 5, 6. Copies of Canova's colossal busts of himself and of Napoleon I. by Gandolfi.

Most of the older works of art are contained in the *Palazzo Martinengo (first floor), Via S. Gaetano (Pl. D, 4), the most valuable being pictures by Moretto and other Brescian masters. Ad-

mission, as to the Museum of Antiquities (p. 188)

This palace with its treasures of art was bequeathed by Count Martinengo. Room B: 8. Gambara (p. 186), Portrait of himself; 9. Moretto, Holy Family (fresco); 10, 11. Romanino, Christ at Emmaus and Magdalen at Jesus' feet; end-wall, to the left, 16. Giov. Donato Montorfano (?), St. George killing the dragon; 13. Moretto, Adoration of the Infant Christ; *17. Moretto, The disciples at Emmaus; 14. Romanino, SS. Paul, John, and other saints; Romanino, 15. Coronation of the Virgin, with saints, 18. Portrait; 19. Moretto (?), Portrait. Opposite, 23, 24, 25. Romanino, Bearing of the Cross, Adoration of the Shepherds, Descent from the Cross; 26. Moretto, Suffering Christ; *27. Moretto, Madonna in clouds, with angels, St. Francis, and donors below (1512); *28. Moretto, Madonna enthroned with saints, from the church of S. Eufemia; 29. Moretto, Descent of the Holy Ghost; no number, *St. Nicholas presenting school-children to the Madonna (1539).

— Room C: 1. Ferramola (?), Bearing of the Cross; 4. Gambara, Apollo; 5. Moretto, Madonna with the Child and St. John (restored and spoiled); 7. Venetian School, Madonna and Child; 8. Calisto da Lodi, Adoration of the Child (fresco; 1524); 9. Civerchio, St. Nicholas; 10. Savoldo, Adoration of the Child; 13. Francia, Madonna; 16. Unknown Artist (not Giorgione), Portrait. — Room D: at the exit, 15. Van Dyck (?), Madonna with the Child and St. John; 16. Clouet, surnamed Janet, Portrait of Henri III. of France. — Room E. Drawing by Tiepolo, opposite the Window.

Near the Pal. Martinengo is S. Afra (Pl. 12; D, 4), erected on the site of a temple of Saturn, and entirely rebuilt in 1580.

High-altar-piece: Tintoretto, Ascension, in which the blue of the sky is the predominant colour. Over the N. door: *Titian (or Giul. Campit), Christ and the adulteress (generally covered). Over the N. altars: 2. P. Veronese, Martyrdom of St. Afra (in the foreground, among the beheaded, is the head of the painter); 1. Palma Giovane, Brescian martyrs.

The church of S. Alessandro (Pl. 13; C, D, 4), a few yards to the W., contains (1st altar to the right) an Annunciation (covered), ascribed to Fra Angelico, but really by a N. Italian master influenced by Gen. da Fabriano. — 2nd altar to the right: Civerchio, Pietà.

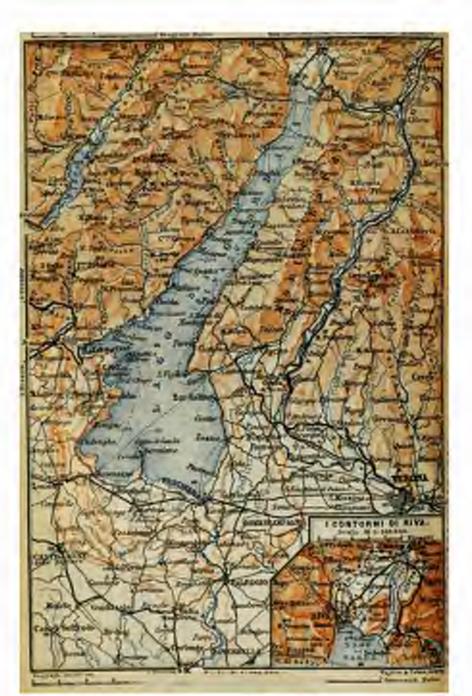
SS. Nazzāro e Celso (Pl. 11; A, 3), in the Corso Carlo Alberto,

built in 1780, contains several good pictures.

*High-altar-piece by Titian, in five sections, the Resurrection being the principal subject; on the right St. Sebastian, on the left St. George with the portrait of Averoldo, the donor (1522); above these the Annunciation ('long an object of study to the artists of the Brescian School': C. & C.). — Second altar on the left, "Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by Moretto ('this altar-piece is the very best of its kind, cold perhaps in silver-grey surface, but full of bright harmony and colour': C. & C.). — Third altar on the right, Christ in glory (1541); fourth altar on the left, Nativity, with SS. Nazzār and Celso, also by Moretto, sadly damaged. — In the sacristy, above the side-door, "Predella by Moretto, Adoration of the Child, Madonna and angel in medallions. Above the side-doors of the main portal of the church is a large painting of the Martyrdom of Nazarius and Celsus, ascribed to Foppa. On the organ-wing an Annunciation by Foppa.

Madonna dei Miracoli (Pl. 10; B, 3), near S. Nazzaro, a small church with four domes and rich façade, is an early-Renaissance building of the end of the 15th century. — A little to the N. is S. Francesco (Pl. 18; B, 3), with Gothic façade; 1st chapel on the





left, Fr. da Prato, Sposalizio (1547; covered); 3rd chapel on the right, *Moretto, SS. Margaret, Francis, and Jerome (signed 1530); over the high-altar, Romanino, Madonna and saints, a masterpiece and a brilliant piece of colouring (about 1510; in an older frame, 1502).

About 1/2 M. from the Porta Milano (Pl. A, 2) lies the pretty Campo Santo, to which an avenue of cypresses leads from the high-road. Fine view from the tower. — A picturesque walk may be taken in the gardens beneath the Castello (Pl. C, D, 2); best towards evening.

32. The Lago di Garda.

Steamboat. W. Bank (the more picturesque), between Desenzano and Riva, daily in 4 hrs. (fares 4 fr. 35, 2 fr. 40 c.). Stations Sermione (not on all trips), Manerba, S. Felice di Scovolo, Salò, Gardone-Riviera, Maderno, Gargnano, Tignale, Tremosine, Malcesine (E. bank, see below; on some trips only), Limone, Riva. — E. Bank, between Riva and Peschiera, daily in 4½ hrs. (fares 4 fr. 50, 2 fr. 50 c.). Stations Torbote, Malcesine, Assenza, Magugnano, Castelletto, Gargnano (W. bank, see above), Torri, Garda, Bardolino, Lazise, Peschiera. — Enquiries should be made on the spot. Some of the steamboats are inferior to those on the western lakes. Seasickness is not unknown in rough weather. Restaurants indifferent. Tickets are obtained on board the steamers, and payments are made in Italian money (stamp 10 c.). There is no charge for embarking or disembarking at the small-boat stations (comp. also p. 147). — Luggage undergoes a custom-house examination at Riva.

The Lago di Garda (210 ft.), the Lacus Benacus of the Romans, the largest of the N. Italian lakes, is 34 M. in length, and 3-11 M. broad; area 189 sq. M., depth in many places upwards of 1000 ft. It belongs to Italy, except the N. extremity with Riva, which is Austrian. The lake is rarely perfectly calm, and in stormy weather is almost as rough as the sea, as recorded by Virgil (Georg.

ii, 160). The water is of an azure blue.

The banks, although inferior in attraction to those of the Lake of Como, present a great variety of beautiful landscapes, enhanced by the imposing expanse of the water. The shores of the S. half are flat and well cultivated, but they become bolder between Capo S. Vigilio and a point to the N. of Salo, where the lake contracts. The vegetation is luxuriant, especially on the more sheltered W. bank. Even the sensitive lemon (limone) arrives at maturity here, but in winter the trees require to be carefully enclosed by wooden shelters (serre). This is done with the aid of numerous brick pillars 20 ft. in height, erected at regular intervals of 8 ft., and united by cross-beams at the top. The fruit is more bitter and aromatic than that of Sicily, suffers less from carriage, and keeps longer. Price according to the season 3-10 fr. per hundred. — The carpione, or salmon-trout, which attains 25 lbs., the trota, or trout, the anguilla, or eel, and the luccio, or pike, are excellent fish.

Desenzano (Hôt. Royal Mayer, R., L., & A. 3-5, B. $1^{1}/_{4}$ - $1^{1}/_{2}$, dej. 3-4, D. 4-5, pens. 7-10, omn. 1/2 fr.; Due Colombe, R., L., & A. 2-3 fr., B. 80 c., pens. 6-8 fr., with small garden on the lake, well spoken of; Rail. Restaurant, not recommended), a busy town with 3100 inhab., at the S.W. angle of the lake, is a station on the railway from Milan to Verona (p. 184). Hotel-omnibus from the pier to the railway-station 50 c.; one-horse cab, 1-2 pers. 1 fr., 3 pers. 11/2 fr.; each large piece of luggage 25 c. The drivers usually

try to overcharge. One-horse carriage to Salò and Gardone-Riviera (see below), 8-9 fr. (bargain advisable). Fine view from the Breakwater, constructed in 1893. — Excursion to the battlefield of Solferino, see p. 184 (one-horse carr. 8-12 fr.; bargaining necessary).

West Bank from Desenzano to Riva. Some of the steamers call first at the harbour of Sermione (Promessi Sposi), a fishing-village near the N. end of the narrow promontory of the same name, projecting 2½ M. into the lake, which here attains its greatest breadth, about 3½ M. to the E. of Desenzano, whence it may also be reached by boat (with one rower 5, with two 8 fr.) or by carriage (5 fr.).

by boat (with one rower 5, with two 8 fr.) or by carriage (5 fr.).

The village adjoins the handsome ruin of a castle of the Scaligers (p. 202). We cross the olive-clad height, past the little church of S. Pietro, to (1 M.) the extremity of the peninsula, where we obtain a charming "View. On the hill are remains of baths, and on the promontory are relics of a building extending into the lake, said to have been the country-house of Catullus, who wrote his poems here ('peninsularum, Sirmio, insularumque ocelle'). Tennyson celebrates 'olive-silvery' Sirmio and its connection with Catullus in one of the most musical of his short poems.

Farther on, the steamboat steers near the bank, but does not touch at the villages of *Moniga* and *Manerba*. Opposite the promontory of S. Vigilio (p. 194) we pass the small Isola di S. Biagio and the beautiful crescent-shaped Isola di Garda, belonging to the Duca Deferrari, with fine terraces and pleasure-grounds. The steamer now steers to the W. and enters the bay of —

Salo (Hôtel Salo), in an open situation, with a garden on the lake, R. from 2½, pens. 8 fr.; Europa, at the tramway-station, R. 1½ fr., both well spoken of), a town with 3200 inhab. and manufactories of Acqua di Cedro (liqueur). It is surrounded with terraces of fragrant lemon-groves and lies at the foot of Monte S. Bartolommeo (1865 ft.), which affords a charming view, especially by evening-light. The Parish Church contains several pictures of the Brescian and Veronese Schools: on the pillar to the right of the high-altar, *Adoration of the Child, by Torbido; 4th altar on the right, Christ in Hades, by Zenon of Verona (1537). In S. Bernardino, 2nd altar on the left, *Altar-piece by Romanino (1529), S. Bonaventura with a donor and angels.

Carr. with one horse to (12 M.) Desenzano in 2 hrs., 7 fr.; steam-tramway to Brescia five times daily, see p. 185; to Vestone, changing at Tormini, see p. 195. Diligence to Gargnano (p. 193).

We here reach the Riviera, a warm coast-strip, noted for its luxuriant vegetation, with numerous villages and country-houses. In the evening it sparkles with electric lights all the way from Salò to Toscolano. — A little farther on is —

Gardone-Riviera. — Hotels. *Hôt. Gardone-Riviera, with 150 rooms, gardens, covered promenade, electric lighting, etc., pens. from 71/2 fr., closed from May 15th to Sept. 15th; *Pens. Aurora, on the road to Salò, 6-10 fr.; Pens. Hæberlin, pens. from 61/2 fr. — *Alb. Gigola, in Fasano (p. 193), unpretending, pens. incl. wine 6 fr. — Physicians. Dr. von Frantzius; Dr. Königer; Dr. Hemselmann. — Apartments moderate, to be obtained also in Gardone di Sopra, Fasano, and Salò.

Gardone-Riviera, in a sheltered and sunny situation, has become within the last few years a favourite winter-resort for consumptive and nervous invalids. Its remarkably uniform climate is the warmest in the N. of Italy. The mean winter temperature is about 40° Fahr. (Arco 38°, Mentone 50°), while the hygrometer shows a nearly uniform moisture of 78 per cent, similar to that of Montreux.

EXCURSIONS. To the Barbarana Ravine, 1/2 hr.; return by Morgnaga and the Little Rigi. — To Gardone di Sopra, with a fine view beyond the church and the beautiful gardens of the Villa Cargnacco; from the latter we may proceed to the left to (1 hr.) Fasano. - To S. Michele (1325 ft.), a high-lying church, affording a fine view of the lake and of the Val di Sur, 11/4 hr.; we may return along the slope of Monte Lavino, via Sopiane and Gardone di Sopra (11/2 hr.). — The charming excursion (2 hrs.) to the romantic and profound *Toscolano Ravine, with its paper-mills, may be made by carriage. We may return via Gaino, the church of which (1990 ft.) made by carriage. We may return via Gaino, the church of which (UNDIL) commands a fine view. — By carriage (1½ hr.) or steamer to Gargnano, see below. — By boat (1½ hr.) to the promontory of Manerba (715 ft; view of the whole lake; 7 fr.). — By boat to the Isola di Garda (see p. 192), in ½ hr. (3 fr.). — By steam-tramway (p. 195) to Lake Idro.

Ascents. Monte S. Bartolommeo (1865 ft.), ascended in 2 hrs., see p. 192.

— Other good points of view are Mte. Roccolo (1600 ft.; 1½ hr.); Monte Lavino (2975 ft.; 2½-3 hrs.), and Monte Pizzocolo (5195 ft.; 5-6 hrs., with guide).

— A fine excursion may be made from Tormini (p. 195) via the Madonna della News (2900 ft.) to the top of Monte Selas (3166 ft.: 2 hrs.)

della Neve (2900 ft.) to the top of Monte Selva (3166 ft.; 2 hrs.).

We next pass Fasano, 20 min. to the N. of Gardone-Riviera, and the beautifully situated villa of the late minister Zanardelli. At Maderno, on a promontory extending far into the lake, is the church of St. Andrea (by the harbour), a basilica of the 8th cent., altered in the interior, with fine façade and Roman inscription and relief on the external wall. Behind rises the Monte Pizzocolo (see above). Next come Toscolano, Cecina, and Bogliaco; then Gargnano (*Cervo), an important-looking village amidst lemon and olive-plantations, one of the finest points on the lake. Diligence in connection with the tramway from Salò to Brescia, see pp. 195, 185.

The mountains become loftier. The hamlets of Muslone, Piovere, Tignale, and Oldese are almost contiguous. Tremosine, in a lofty situation, is scarcely visible from the lake. In a bay farther on are the white houses of Limone, another lemon and olive producing village. We cross the Austrian frontier a little beyond La Nova, and soon obtain a view of the Ponale Falls and the Ledro road (see p. 194).

Riva, see p. 194.

E. BANK FROM RIVA TO PESCHIERA. The first station is Torbole (Bertolini; boats kept by P. Tamanini, to Riva 1, to the Ponale Falls 11/2 fl.), prettily situated not far from the mouth of the Sarca. 2½ M. to the E. of Riva on the road to Mori (p. 18). The vessel steers S. to -

Malcesine (Beppo Toblini, opp. the chemist's), a good harbour, with a picture sque old castle now occupied by custom-house officers. Goethe was arrested here when sketching by the Venetian officials (see his 'Italienische Reise'). The parish-church contains a Descent from the Cross by Girol. dai Libri, a richly coloured masterpiece.

Beyond the castle rises the rocky Isoletto dell' Olivo; then Cassone, and a little farther the islet of Trimelone. The next stations are Assenza, Magugnano, Castelletto, Pai, and Torri. The banks become flatter. The promontory of S. Vigilio, with the Villa Brenzoni, $2^{1}/_{4}$ M. to the W. of Garda, sheltered from the N. by Monte Baldo (p. 195), extends far into the lake, and is the finest point of view on the E. bank. The hills are covered with vines, fig-trees, olives, and other fruit-trees. The picturesque old town of Garda (Tre Corone, poor), with 1000 inhab., in a beautiful bay at the influx of the Tesino, which descends from Monte Baldo, gives the lake its name. The château, belonging to Count Albertini of Verona, stands in a beautiful park, which is often open to the public. About $2^{1}/_{4}$ M. to the S. E. is the Rocca (964 ft.), with a ruined castle. Upon the wooded heights opposite are the hermitages of S. Eremo (1014 ft.).

— From Garda to the Monte Baldo and Verona, see pp. 195, 213.

The next places are Bardolino and Lazise, with a picturesque old castle.

Peschiera, see p. 185. The station is on the E. side of the town, 1/2 M. from the pier (omnibus 50 c., one-horse carr. 1 fr.).

Riva. - The Railway Station (Restaurant) lies about 1/2 M. to the E.

of the steamboat-pier.

Hotels. Sole d'Oro (Hôtel Impérial zur Sonne), with terrace on the lake, R. facing the lake from 1 fl. 20, L. & A. 40, B. 50 kr., D. 1½, pens. from 2 fl. 80 kr.; Hôt.-Pens. du Lac, with large garden and baths, ¾ M. to the E., on the Torbole road, R., L., & A. 1½ fl., pens. from 2½-3 fl.; Hôt.-Pens. Riva, R., L., & A. 1-1½ fl., B. 45 kr.; Baviera, indifferent; Giardino S. Marco, outside Porta S. Michele, Italian, pension 2½ fl.; Musch, well spoken of; Ale. del Popolo; Gallo, these two unpretending Italian inus.—Board and medical attendance for invalids at Dr. von Hartungen's Pension, 120-150 fl. monthly.— Private Apartments at moderate rates.

120-150 fl. monthly. — Private Apartments at moderate rates.

Beer at Musch's, in the Giardino S. Marco (see above), and in the Birreria Kräutner, outside the Porta S. Marco. — Café Andreis, at the harbour.

Baths in the lake at the Lido della Spalletta, to the E., beyond the

barrack.

Railway to Arco and Mori, see p. 18. — Carriage to Arco and back 1½ fl.; to Mori 4, with two horses 7½ fl. — Boats, without rower, 40 kr. per hour. Goods Agents. Cretti & Fava, next the Albergo Gallo. — Money-Changer. Vinc. Andreis.

English Church Service in a chapel at the Hôtel du Lac.

Riva (230 ft.), a busy harbour with 6500 inhab., is charmingly situated at the N.W. end of the lake, at the base of the precipitous Mte. Giumella. On the hillside, high above the town, rises the round tower of a ruined castle supposed to have been built by the Scaligers, and on the lake is the old castle of La Rocca, now a barrack. By the entrance to the town from Arco is the Church of the Minorites, in the overladen baroque style, erected in the second half of the 16th century. The Parish Church contains modern pictures and frescoes. Riva is a sheltered and healthy place, and the heat of summer is tempered by the lake. Private apartments moderate.

EXCURSIONS. The *Fall of the Ponale, at the mouth of the deeply cleft Val di Ledro, is chiefly interesting from its surroundings. It is best reached

by boat (there and back in 11/2-2 hrs., 2-3 fl.), or on foot (3-4 hrs. there and back). The new *ROAD, in shade in the afternoon, and affording fine views, leads high above the lake, through a succession of tunnels and cuttings, to the Val di Ledro. At the point where it turns to the right into the valley, a path descending to the left, then ascending, and again descending, leads to the waterfall. Travellers arriving by boat ascend a few paces to the old bridge immediately below the fall, the best point of view (10 kr. to the custodian).

The Monte Brione (1237 ft.), 1 hr. to the E. of Riva, affords a fine survey of the entire lake (best from the rifle-range). The easiest ascent is from the hamlet of La Grotta (Inn), 11/2 M. to the N.E. of Riva, whence we ascend to the left; for the upper path a pass is required, as the hill is fortified.

A pleasant excursion (best early in the day) may be taken towards the N.W. to (2 M.) Varone (403 ft.), with a fine waterfall in a grand rocky *Gorge (adm. 20 kr.). Thence we may proceed either by road to (3 M.) Arco, or on foot, viâ Cologna, to (3/4 hr.) Tenno (1415 ft.), with an old castle and charming view, and through richly cultivated uplands by Varignano to (1½ hr.) Arco (see below).

The ascent of Monte Baldo, a range 45 M. long, between the Lake of

Garda and the valley of the Adige, is interesting, but somewhat fatiguing (not advisable in the hot season). This range consists of two groups, separated by the depression of the Bocca di Navene (4690 ft.): N. the Altissimo, and S. the Cima di Val Dritta (7275 ft.) and the Monte Maggiore. The Altissimo (6790 ft.) is best ascended from Mori (p. 18), on the E. side. The route ascends to (2 hrs.) Brentonico (2250 ft.; Aquila Nera); thence, with guide, viâ (1½ hr.) S. Giacomo (3825 ft.; Inn) to the (3 hrs.) top (refuge-hut; *View). Another route (guide) ascends from Torbole (p. 193; 5-6 hrs.). — The panorama is still grander from *Monte Maggiore (7218 ft.). A steep road, shady in the afternoon, leads from Peri (p. 19) to (11/2 hr.) the pilgrimage-church of Madonna della Corona (2540 ft.), not far from the village of Spiazzi (2828 ft; two inns; views), and thence to (1 hr.) Ferrara di Monte Baldo ("Inn), which may also be reached from Garda (p. 194; 101/2 M.), by the road via Costermano, Pesina, and Caprino (all railway-stations, comp. p. 201; diligence from Caprino to Ferrara in connection with the trains), and then (steeper) via Pazzon and Spiazzi (see above). Ascent thence, with guide, 4 hours.

Val di Ledro (carr. to Pieve and back 4, with two horses 8 fl.; diligence every afternoon to Pieve in 31/2, to Condino in 6 hrs.). At the angle, high above the Fall of the Ponale (see above), the road turns to the W. into the green valley, and leads by Biacesa and Molina to the pretty Lago di Ledro (2135 ft.), with Mezzolago on its N. bank, and (9 M. from Riva) Pieve di Ledro (Albergo Alpino). — At Bezzecca, 3/4 M. beyond Pieve, opens the Val Concei, with the villages of (20 min.) Enguiso and (10 min.) Lenzumo (938 ft.), whence the Monte Tenera (7060 ft.; *View) may be ascended in 41/2 hrs., with guide. - From Bezzecca the road leads by Tiarno, and through the sequestered Val Ampola, to (9 M.) Storo (Cavallo Bianco) in the Val Buona, crosses the Chiese and then the Caffaro near Lodrone (1245 ft.; Austrian and Italian frontier), and reaches (37/2 M. from Storo) the Lago d'Idro (1207 ft.). 6 M. long, 1/4 M. broad, the W. bank of which it skirts. Opposite (33/4 M.) Anfo, with the mountain-castle Rocca d'Anfo, lies the hamlet of Idro. At (3 M.) Lavenone, at the S. end of the lake, begins the picturesque Val Sabbia, of which the capital is (3 M.) Vestone (where the tramway begins, comp. pp. 185, 192). At (3 M.) Barghe the road divides: that to the E. leads by Sabbio, Vobarno, and Tormini (junction for Brescia, p. 185; carriages changed for Salo) to (12 M.) Salb (p. 192); that to the W. to Preseglie and through the Val Garza to (15 M.) Brescia (p. 185).

About 4 M. to the N.E. of Riva, up the beautiful valley of the Sarca (railway, see p. 18; carriage, see p. 196), lies —

Arco. - Hotels. *Kurhaus, with garden, baths, whey-cure, and covered promenade, pens. 31/2-5 fl.; *Kurkasino & Hôt. Bauer, opposite, pens. 4-5 fl.; *Hôtel Olivo, R. from 1 fl., L. & A 40, D. 1 fl. 30 kr.;

*Hôt.-Pens. Strasser, with café; these four are in the Kurplatz, with its well-kept grounds. *Hôt.-Pens. Arco, 1/2 M. to the W. of the Kurplatz, *Arctuca Alberto, at Chiarano (see below), these two warm and sheltered, pens. from 2-3 fl.; Corona, in the town. — *Pens. Bellaria, near the Hôt. Arco, sheltered; Aurora, *Rainatter, Olivenheim (high up, on the edge of the olive-wood, with view-terrace), Monrepos; charges 3-5 fl., exclusive of candles and fires. — Private Apartments numerous; R. according to aspect, 20-50 fl. per month. — Kuranstatt, behind the Kurkasino, well fitted up, with inhaling rooms, hydropathic appliances, etc. — The drinking-water is brought from the Monte Stivo, by an aqueduct 11/4 M. long.

aspect, 20-00 ft. per month. — *Nuramstatt*, benind the Kurkasino, well fitted up, with inhaling rooms, hydropathic appliances, etc. — The drinking-water is brought from the Monte Stivo, by an aqueduct 11/4 M. long.

Donkey per hr. 50 kr., each hr. addit. 30 kr., 1/2 day 1 ft. 60 kr., whole day 2 ft.; driver about 20 kr. per hr., 1 ft. per day. — Carriage, 1/2 day 5, with 2 horses 9 ft., whole day 8 or 15 ft.; to Riva and back 11/2 or 3 ft.;

to Trent (without returning) 71/2 or 12 fl.

Arco (300 ft.), an ancient town of 3800 inhab., situated in a beautiful valley, almost entirely shut in on the N., E., and W. by lofty mountains, is frequented as a winter-resort by consumptive and nervous patients. The vegetation resembles that of the Italian lakes: vines, olives, cedars, mulberries, magnolias, cypresses, oleanders, and at places orange and lemon trees. The Archduke has a new château here, with a fine winter-garden (custodian 50 kr.). Adjoining the handsome Renaissance church is the old town-palace of the counts of Arco, with allegorical frescoes. To the N., on a precipitous rock (730 ft.), rises the Castle of Arco, destroyed in the Spanish War of Succession, with beautiful garden (key at the Kurhaus or the Kurkasino; fee).

Pleasant walk to the W. by the road ascending to the right of the archducal château through groves of fine old olive-trees to the hamlets of (3/4 M.) Chiarano (*Hôt. Arciduca Alberto, see above), with an orangery belonging to M. Angerer (view), Vigne, and (3/4 M.) Varignano. Thence we either proceed direct to (11/2 M.) Varone across the plain (to the left), or ascend to the right by a rough path, affording beautiful views, to the (11/4 hr.) village and château of Tenno, whence we descend by Cologna to (40 min.) Varone, and return across the plain to (3 M.) Arco. Another walk cro-ses the Sarca to Oltresarca (p. 19), with the villages of (1 M.) Massone, (3/4 M.) Bolognano, and (1/2 M.) Vignole, affording beautiful views. — To the N. we may proceed past the small Lake Laghel and over hilly and stony paths to (11/2 hr.) Ceniga (Inn), whence we return by the romantic Via di Prabi, on the right bank of the Sarca, traversing the imposing remains of a huge landslip (in all 21/2-3 hrs.).

33. From Brescia to Edolo. Lago d'Iseo.

About 62 M. RAILWAY to Iseo, 15 M., in 11/4 hr. (fares 2 fr. 75, 1 fr. 90, 1 fr. 25 c.); another to Paratico on the Lago d'Iseo, 241/2 M., in 11/2 hr. (fares 4 fr. 45, 3 fr. 10, 2 fr. 5 c.). — STEAMER on Lago d'Iseo between Saraico and Lovere twice daily in 21/2 hrs. (fares 2 fr. or 1 fr. 40 c.). — Poss-Omnibus from Pisogne to Edolo, 34 M., daily in 7 hrs. (one-horse carr. 20 fr.).

From Brescia (p. 185) to Iseo. — 2 M. Borgo S. Giovanni; 33/4 M. Mandolossa; 51/2 M. Castegnato; 8 M. Paderno Franciacorta; 91/2 M. Passirano; 101/2 M. Monterotondo Bresciano; 13 M. Provaglio d'Iseo; 15 M. Iseo (see p. 197).

FROM BRESCIA TO PARATICO. — From Brescia to (18 M.) Palazzolo, see p. 183. Our line here diverges to the N.E. $22^{1/2}$ M. Capriolo; then $(24^{1/4}$ M.) Paratico, on the left bank of the Oglio,

which here issues from Lago d'Iseo. On the opposite bank lies Sarnico (Cappello), a prettily situated place, connected with Paratico by a bridge. Near it is the Villa Montecchio, with a superb view.

The *Lago d'Iseo (Lacus Sebinus, 605 ft. above the sea; 15 M. long; 11/4-3 M. broad; and about 1000 ft. deep in the centre) somewhat resembles an S in form. Its banks are green with luxuriant vegetation, while to the N. is visible the snow-clad Adamello Group, with the Pian di Neve, the Salarno, and the Adame glaciers. In the middle of the lake lies an island 2 M. long, containing the villages of Siviano and Peschiera Maraglio, and culminating in the Mont' Isola (1965 ft.). — On the E. bank, from Iseo to Pisogne (see below), runs the high-road from Brescia, boldly engineered. It is carried through a number of galleries and supported by masonry, and commands magnificent views of the lake and its environs.

The STEAMER from Sarnico usually steers first to Predore, the ancient Praetorium, which yields excellent wine; then to the S.E. back to Iseo (Leone, well spoken of), a busy little town of 2000 inhab., with walls and an old castle. Its industries are oil-pressing, dyeing, and silk-spinning. A statue of Garibaldi was erected here in 1883. Railway to Brescia, see p. 196, — The next station (called at by the morning steamer only) is Tavernola, on the W. bank. Next comes the above-mentioned fishing-village of Peschiera Maraglio, to the S, of which lies the islet of S. Paolo. The morning steamer then proceeds via Sulzano (Inn; E.) to Sale-Marasino, a long village on the E. bank, beyond which it passes an islet with the ruined monastery of S. Loretto on the left, and reaches Marone, at the W. base of Monte Guglielmo (6401 ft.), and Riva di Solto (W.). The afternoon steamer plies direct from Peschiera to Riva, and then calls at the pleasant-looking Pisogne (Alb. Glisoni, well spoken of), on the E. bank. Finally we pass the mouth of the Oglio and reach Lovere.

Lovere (*Alb. Lovere; S. Antonio; Italia), a busy little place with 2500 inhab., prettily situated at the N.W. end of the lake, with a large iron-work and cannon-foundry (Stabilimento Metallurgico Gregorini), employing 1600 workmen. The handsome church of S. Maria in Valvendra, built in 1473, restored in 1547 and 1751, contains frescoes by Floriano Ferramola, Moretto and Andrea da Manerbio, an carly Milanese altar-piece in the Cappella dello Sposalizio, and on the high-altar an Ascension by Fr. Morone. The parish-church of S. Giorgio, erected in 1655, was enlarged in 1878. The handsome Palazzo Tadini contains a collection of old pictures.

18. Dom. Tinterette, Portrait of a man, 1627; 78. Titian, Portrait, damaged; 110, 127. Brusasorci, SS. Guglielmo and Francesco; 125. P. Veronese, Madonna; 255. Jac. Bellini. Madonna, damaged; 282. Guercino (?), St. Sebastian; 307. P. Bordone, Madonna and saints; 386. Giorgione (?), Dead Christ. Here also are sculptures by Benzoni and Canova (tombstone) and a geological collection.

Good roads lead from Lovere through the Val Cavallina to (27 M.) Bergamo (p. 179), and through the ravine (orrido) of Borlezza to (71/2 M.) Clusone (p. 183).

The ROAD FROM LOVERE TO EDOLO leads through the VAL CA-MŌNICA, which yields rich crops of maize, grapes, and mulberries. It is enclosed by lofty, wooded mountains, and enlivened with many iron-works. The silk-culture is also an important industry here. The dark rocks (verrucano) contrast curiously with the light triassic formations. The valley is watered by the Oglio (p. 184), which the road crosses several times.

At the (7½ M.) Casino di Boario (Hotel, with baths) our road joins the road from Brescia and Pisogne (diligence, see p. 196). Near Cividate is a very picturesque deserted monastery on the hill. Farther on we pass through a ravine and cross the Oglio to —

141/2 M. (from Lovere) Breno (1080 ft.; Italia, high charges; *Osteria al Fumo, unpretending), capital of the lower Val Camonica, situated on the left bank, with a ruined castle and several churches. To the E. rises Monte Frerone (8770 ft.).

The valley again contracts. To the right, a little way back from the road, lie the villages of Niardo and Ceto, the latter at the foot of the Pizzo Badile (7990 ft.). Beyond (20½ M.) Capo di Ponte (1375 ft.; Alb. S. Antonio; Osteria Apollonio) the scenery changes; maize and mulberries become rare The road crosses the Oglio twice and then the Poglia. — 24½ M. Cedegolo (1335 ft.; Alb. all' Adamello; Caffè della Posta, with rooms); 28½ M. Malonno (1770 ft.).

33½ M. Edőlo (2290 ft.; *Leone d' Oro, dear; Gallo, well spoken of), a small and picturesquely situated town, commanded on the E. by Monte Aviolo.

At Edolo the road divides. That to the N. crosses the Tonale Pass (6180 ft.) to Malè and leads thence on to S. Michele, a station on the Botzen and Verona railway (p. 17), or over the Mendel Pass direct to Botzen. The road to the W. crosses the Passo d'Aprica (3880 ft.) to Tirano in the Val Tellina (p. 153; 25 M.; one-horse carr. in 6 hrs., 25 fr.). See Baedeker's Eastern Alps.

V. Venetia.

34. Verona	201
From Verona to Cologna	213
From Verona to Caprino	213
35. From Verona to Mantua and Modena	213
From Mantua to Monselice	218
From Mantua to Monselice	218
36. From Verona to Venice. Vicenza	219
From Vicenza to the Baths of Recoaro, Schio, Arsiero,	
and Torre	223
37. Padua	224
From Padua to Venice viâ Fusina	231
38. From Vicenza to Treviso. From Padua to Bassano	232
Excursion to the Villa Giacomelli or Maser and Asolo	232
From Bassano to Possagno	23 3
39. Venice	234
a. Piazza of St. Mark and Environs. Riva degli Schiavoni	243
b. The Academy	255
c. Canal Grande	262
d. From the Piazza of St. Mark to the Rialto Bridge	000
and the Northern Quarters	269
thence to the Riva degli Schiavoni. Eastern Quarters	272
f. Quarters to the W. of the Canal Grande	278
g. From the Piazza of St. Mark on foot to the Academy	210
and S. Maria della Salute. S. Giorgio Maggiore.	
Giudecca	285
Giudecca	28 8
40. From Venice to Trieste	291
From Treviso to Belluno	292
From Conegliano to Vittorio	293
From Udine to Cividale	295
Aquileia	2 96

The N.E. part of Italy, named IL VENETO after the ancient Veněti, is divided into the eight provinces of Verona, Vicenza, Padova, Rovigo, Venezia, Treviso, Belluno, and Udine. Its area, 9059 sq. M., is nearly equal to that of Lombardy, while its population of 2,842,173 souls is considerably smaller. The western and larger portion of the country, between the Mincio and Piave, is indeed as thickly peopled as the eastern and less prosperous part of Lombardy between the Adda and the Mincio; but the Friuli, or ancient country of Forum Julii, the border-land to the E. of the Piave, consists of very inferior soil, owing to the débris brought down by the Alpine streams. The 'Furlanians', the poor inhabitants of the Friuli, speak a patois of their own.

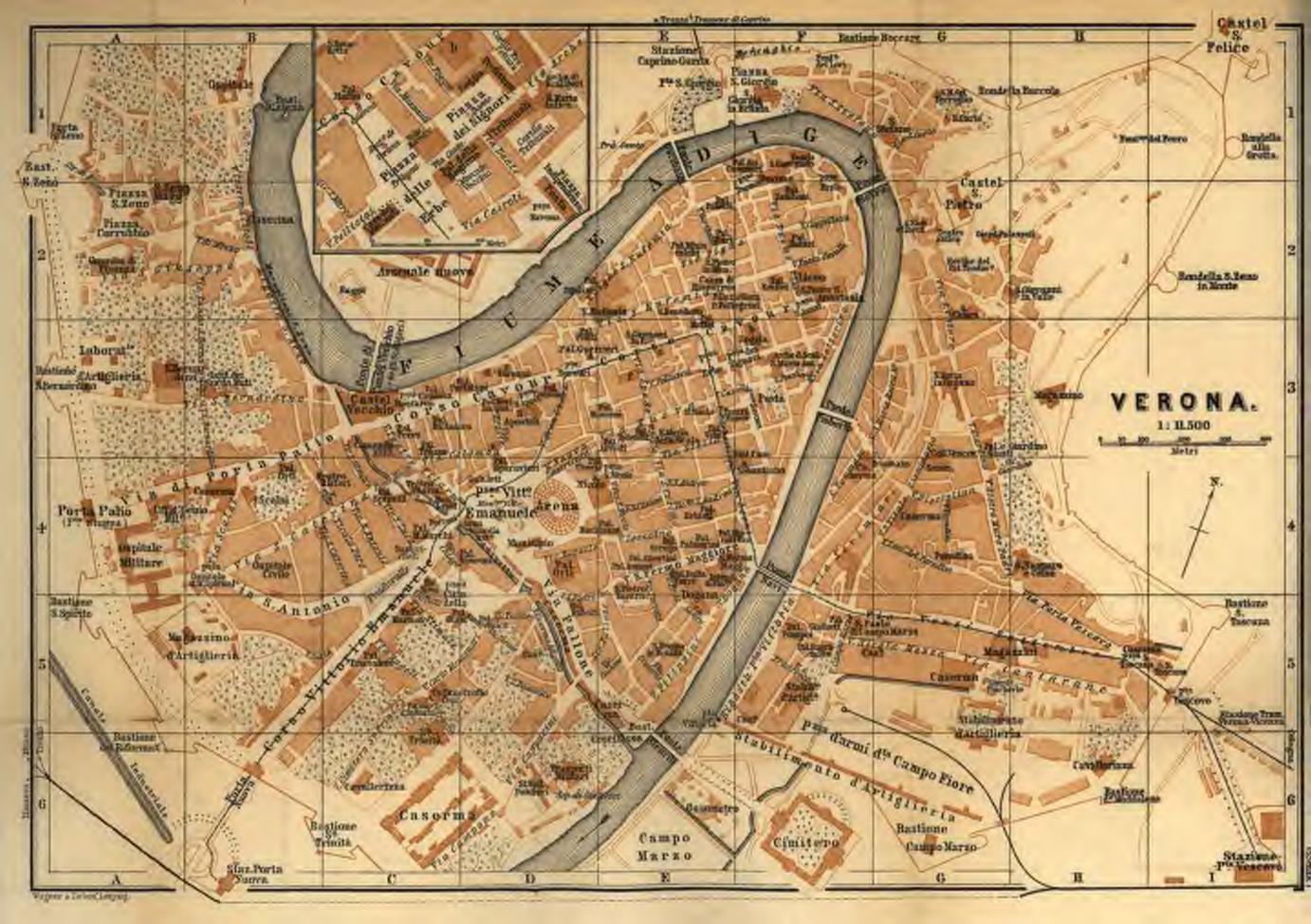
The VENETIAN DIALECT no longer contains traces of the Gallic element like that of the districts from Piedmont to the Romagna, which were once conquered by the Celts. It boasts of having been frequently used by men of letters, as for example by Goldoni in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus nevode for nipote, suar for sudare, fogo for fuoco, sior for signore; and another characteristic is the conversion of g into z, as zente for gente, zorno for giorno, mazore for maggiore.

The history of the country has always been influenced by the proximity

The history of the country has always been influenced by the proximity of the sea and the peculiar formation of the coast. In the lower part of

its course the Po differs widely in character from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance 22/2 inches only, and latterly little more than 1/4 inch per English mile. Towards the end of its course, moreover, it receives numerous tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The Po, together with the Adige, Bacchiglione, Brenta, and other coast rivers, terminates in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the beds of these streams are continually undergoing change and subdivision. Thus the ancient seaport of Hatria now lies 15½ M. from the coast, and while the Po formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons (lagune), separated from the sea by narrow strips of land (lidi), and connected with it by outlets, would render the whole coast uninhabitable, were it not for the slight ebb and flow of the tide (mean difference 1½ ft.), which is perceptible in the Adriatic, and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The Veněti, a branch of the Illyrian stock, kept entirely aloof The Venett, a branch of the Illyrian stock, kept entirely aloof from the immigrating Celtic tribes. The seaports of Hatria and Spina, at the mouths of the Po, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B. C. 380. In the 3rd cent. the Veneti together with the Cenomani, a Celtic tribe which occupied Brescia and Verona, entered into an alliance with Rome. While the Romanisation of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without conscition. The Roman calour of Acciding was founded as early without opposition. The Roman colony of Aquileia was founded as early as 181 B.C., and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its industries, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. Padua was the wealthiest town in Italy next to Rome, and was rivalled in W. Europe by Cadiz alone, as it numbered during the reign of Augustus no fewer than 500 citizens of knightly fortune (i. e. upwards of about 45001). The city was afterwards destroyed by Attila, and then razed to the ground by the Lombards, and a similar fate befel Altinum, an important commercial town in the Lagoons, and Aquileia, which in ancient times was of a similar importance to the modern Trieste. The Romans sought refuge from their Lombard conquerors in the islands of the Lagoons. Removed from Teutonic influences, and under the protection of the Byzan-tine Empire, the most famous of medieval states took its rise here from apparently insignificant beginnings. Its earliest history is involved in obscurity. The first Dux or Doge is said to have been Paulucius Anafestus (d. 716). In 809 the islands repulsed an attack of King Pepin, the son of Charlemagne, and virtually threw off the yoke of the Eastern emperors. At this period the inhabitants were crowded together in the islands of Rivoalto, Malamocco, and Torcello, which were the most secure. Rivoalto was selected as the seat of government, and here accordingly the city of Venice was founded. Angelus Participotius (819) is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Franconian empires, Venice became a connecting link between the trade of each, and the great depot of the traffic between the East and the West. In 828 a Venetian fleet brought the body of St. Mark to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7) as their cognizance, and his name as synonymous with the republic, while their supreme official functionaries were styled 'Procurators of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the



Crusades led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in Milan, the Scala in Verona, the Carrara in Padua, the Gonzaga in Mantua, and the Este in Ferrara. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (terra ferma) for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1339, *Vicenza* in 1404, *Padua* and Verona in 1405, Udine in 1420, Brescia in 1426, Bergamo in 1428, Crema in 1454, and Rovigo in 1484. In the market-places of these towns the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquered extended to about 13,200 sq. M., besides the Dalmatian possessions (4250 sq. M.) and the settlements in the Levant. Napoleon at length overthrew the Republic, which had long been in a tottering condition. On 15th and 16th May, 1797, Venice was occupied by French troops under Baraguay d'Hilliers, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to Austria, but by the Peace of Pressburg in 1805, the Austrians were compelled to cede it to the Kingdom of Italy. On the fall of Napoleon it was again awarded to Austria, to which it belonged down to 1866, when in consequence of the events of that year it was finally incorporated with the Kingdom of Italy.

34. Verona.

Arrival. Verona has three stations: (1) Stazione Porta Vescovo (Pl. I, 6; rail. restaurant, D. incl. wine 3½ fr.), the principal station, about ½ M. to the E. of the Piazza Vittorio Emanuele (luggage is booked to and from this station only); (2) Stazione Porta Nuova (Pl. B, 6), ¾ M. to the S. of the Piazza Vitt. Emanuele, where the hotel-omnibuses await the trains from Tyrol, Milan, and Bologna; (3) Stazione Porta S. Giorgio (Pl. E, 1) for the line to Domegliara (n. 19) and Caprino (n. 195)

line to Domegliara (p. 19) and Caprino (p. 195).

Hotels. Grand Hôtel de Londres (Pl. b; F, 3), in the centre of the town, R. from 3 fr., L. 1, A. 1, B. 1½, déj. 3, D. 5, omn. 1 fr., variously judged; Colomba d'Oro (Pl. e; D, 3), in the street of that name, near Piazza Vitt. Eman., well spoken of, R. 2½ fr., L. 60, A. 75 c., B. 1½, déj. 3, D. 4, pens. 10·12, omn. 1 fr. — Second-class (with trattorie): Alb. S. Lorrenzo (Pl. d; D, 3), prettily situated on the Adige, Riva di S. Lorenzo, R., L., & A. 2½-3½, B. 1½, déj. 2½, D. 4, pens. 8-10, omn. ½/4 fr., commercial; Regina d'Ungerna, near the Piazza delle Erbe, well spoken of; Alb. all' Accademia, Via Nuova (Pl. E, 3), R. 2, omn. ¾ fr., unpretending.

Restaurants at the hotels. Also: Löwenbräu (Munich beer), Via Nuova Lastricata 14, déj. only; Birreria Regina Margherita, Corso Vittorio Emanuele (Pl. C. 4), with garden, evening concerts; Concordia, Via Nuova; Gambrinus, Via S. Sebastiano 14, with a small garden. — Cafés. Vittorio Emanuele, expensive, and *Europa, in the Piazza Vitt. Eman. (these two are restaurants also); Cafè Dante, Piazza de' Signori, well spoken of. — Music-Band in the evening in the Piazza Vitt. Emanuele.

Booksellers. Libreria alla Minerva, Via S. Cosimo (Pl. E, 4); Libreria Dante, Via Nuova Lastricata 20. — Photographs: M. Lotze, Via Disciplina 11.

Money Changer. Orti, Via Nuova 27.

Post Office in the Piazza dell' Indipendenza (Pl. F, 3).

Fiacres ('Broughams'). Per drive 75 c., per hour 11/2 fr., each additional hr. 1 fr. 25 c.; in the evening 30 c. per hr. more. From station to town 1 fr. - For each pers. above two, one-third more.

Tramways traverse the town from the Stazione Porta Vescovo to the

Stazione Porta Nuova (10 c.): see Plan.

English Church Service at the Hôtel de Londres (p. 201).

The Sights of Verona may be seen in one day: begin with the Arena and Piazza Vittorio Emanuele, then cross the Adige to the Palazzo Pompei (on the way to which is S. Fermo Maggiore, p. 209), return by the Via Leoni (Arco de' Leoni) to the Piazza de' Signori, with the tombs of the Scaligers; see S. Anastasia, and the Cathedral, and cross the Ponte Garibaldi to S. Giorgio; drive along the Corso past the Porta Borsari to the Porta Palio and S. Zeno; lastly return to the Giardino Giusti. — Excursion to S. Michele, see p. 213.

Verona (155 ft.), the capital of a province, with 60,800 inhab. and a garrison of 6000 men, situated on both banks of the rapid Adige, which is crossed by six bridges, is next to Venice the most important and interesting town of ancient Venetia. After it came into the possession of the Austrians in 1814 Verona was strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy. Restored to Italy in 1866, it is still a fortress of the first class,

and seat of the commandant of the III. Army Corps.

Founded by the Rhætians and Euganeans, and afterwards occupied by the Celtic Cenomani, Verona was made a Roman colony in B.C. 89, and became one of the most prosperous towns of Upper Italy. Its castle of S. Pietro was a residence of the Ostrogoth Theodoric the Great, the 'Dietrich of Bern' (i.e. Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king Alboin, who fell a victim to the vengeance of his wife Rosamunde, daughter of the conquered ruler of Verona, whom he had forced to drink wine out of her father's skull. The Frankish monarchs Pepin, and, after the Carlovingian epoch, Berengarius I., ruled here. Verona afterwards headed the league of Venetian cities against Frederick Barbarossa. During the fierce contests between Guelphs and Ghibellines the terrible Ezzelino da Romano endeavoured to establish a lordship at Verona. After his death in 1259 Mastino della Scala was elected Podestà; and the great princes of his house inaugurated a glorious period for the city. Mastino was assassinated in 1277, but his brother and successor Albert secured the supremacy of his line. Romeo and Juliet are said to have loved and died in the reign of Albert's son Bartolommeo (1301-1304). The greatest member of this illustrious family was Can Francesco, or 'Can Grande' (1312-1329), who captured Vicenza and subdued Padua after a long struggle. His brilliant court numbered Dante among its guests. Mastino II. at first conquered Brescia, Parma, and Lucca, but his rule was afterwards restricted to Verona and Vicenza by a league formed by Florence, Venice, and Milan. Can Grande II., his successor, was murdered by his brother Can Signoria in 1359; and in 1387, the latter's son Antonio, who had also endeavoured to secure his possession by fratricide, was expelled by Gian Galeazzo Visconti, Lord of Milan. Through the widow of Visconti the town passed in 1405 to the Venetians, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of Architecture Verona is important, both on account of its mediæval buildings, and as the birthplace of Fra Giocondo (1435-1514), one of the most famous architects of the early Renaissance, whose works are to be found at Venice, Paris, and Rome, and as the home of Michele Sammicheli (1484-1559), the greatest military architect of Upper Italy, who imparted to the palaces of Verona some of the features of fortified castles. In judging of the Verona palaces, we must bear in mind that it

was customary here, as at Genoa and other towns, to adorn the façades with paintings. The painted façades of houses near S. Fermo, by the Porta Borsari, in Piazza Erbe, and others partly recall the Paduan style of the 15th century. — The earlier Veronese Panners of the second half of the 14th cent. were superior in colouring to the Florentine school of Giotto and held themselves clear of its influence. The chief of these masters was Allichieri, to whom is ascribed the fresco in S. Anastasia (p. 204), the only monument of the period in Verona (other frescoes in Padua, see p. 225). A new period of importance began in the 15th century. Among the chief masters were Vittore Pisano (d. ca. 1455), the celebrated medallist; Liberale da Verona; Pomenico and his son Franc. Morone; Francesco Caroto (1470-1546); Girolamo dai Libri (1474-1556); and Paolo Moranda, surnamed Cavazzola (1486-1522). The artistic family of the Bonifazios, though originating in Verona, flourished mainly in Venice. On the other hand Paolo Caliári, surnamed Veronase (1528-85), also resident in Venice, owed his artistic development mainly to the influence of his native place. — In the history of SCULPTURE Verona also holds a place of some importance, as is evidenced by the Romanesque reliefs on the façade of S. Zeno (p. 208), the font of S. Giovanni in Fonte (p. 205), and the Gothic monument of the Scaligers (p. 204).

The *Piazza Erbe (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. The Marble Column at the N. end bears the lion of St. Mark. a modern copy of the ancient cognisance of the Republic of Venice. Opposite is the Pal. Trezza (formerly Maffei), built in the baroque style in 1668, with a curious spiral staircase in the interior. The Casa Mazzanti, at the corner to the right, originally the residence of Albertino della Scala (d. 1301), is adorned with frescoes by Cavalli, an imitator of Giulio Romano; the back of the building retains its mediæval character. The Fountain, dating from the time of Berengarius, is adorned with a statue of 'Verona', partly antique. On the houses opposite are frescoes by Liberale (Coronation of the Virgin, Adam and Eve) and Girolamo dai Libri (Madonna and saints). In the centre of the Piazza is the Tribuna, with its canopy borne by four columns, anciently the seat of judgment. The Casa dei Mercanti (1301), at the corner of Via Pelliciai, recently restored. now contains the commercial court. Opposite rises the Tower of the Municipio, 273 ft. in height, affording a fine view (ascent from the court of the Palazzo della Ragione, see below; adm. 50 c.). A short street to the left of the latter leads to the handsomely paved -

*Piazza dei Signori (Pl. E, F, 3). Immediately to the right of the tower is the Palazzo della Ragione (seat of the jury court), founded in 1183; the court (Mercato vecchio) contains a grand flight of steps of the 14th century. Adjoining the pinnacled tower is the Tribunale, and on the other side of the piazza is the Prefettura, formerly residences of the Scaligers. The original architecture is seen to best advantage in the courts, which have been restored. The portal of the Prefettura is by Sammicheli. — In the centre of the piazza rises a Statue of Dante (by Zannoni, 1865), who found his first asylum here with Bartolommeo della Scala after his banishment from Florence in 1303. — At the N.E. corner of the piazza stands the —

*Palazzo del Consiglio, or Old Town Hall, usually called La Loggia, erected before 1500 from designs by Fra Giocondo, whose portrait in a monk's habit is on the left corner-pillar, originally with statues surmounting the façade (restored in 1873). This is one of the finest buildings in N. Italy in the early-Renaissance style, which was characterised by richness and beauty of detail rather than by strict harmony of composition. By the door are two bronze statues by Girol. Campana, representing the Annunciation. Over the door is the inscription, placed here by the Venetians: 'Pro summa fide summus amor 1592'. Above are statues of celebrated ancient Veronese: Corn. Nepos, Catullus, Vitruvius, the younger Pliny, and Æmil. Macer, the poet and friend of Virgil. On the wall are busts of famous modern Veronese. On the upper floor are several tastefully restored rooms (custodian in the court).

The entrances to the Piazza dei Signori are spanned by archways. Above the arch next the Loggia is a portrait of Girol. Fracastoro (d. 1553) by Danese Cattaneo (1559); in the N.W. corner is a Statue of Scipione Maffei, the historian (d. 1755). Behind, in the street leading to the Corso, are a picturesque Fountain of 1478 and the Volto Barbaro, under which Mastino della Scala is said to have been assassinated in 1277. Near it, on the W. side of the square, is the old Palazzo de' Giureconsulti, founded in 1263, but rebuilt in the 16th century.

The passage adjoining the Tribunal leads to the Lombardic church of S. Maria Antica, with Romanesque campanile, and the imposing *Tombs of the Scaligers (Arche degli Scaligeri; Pl. F, 3), the stern Gothic forms of which immortalise the masculine genius of the dynasty. The ladder, their crest, often recurs on the elaborate railings.

Over the church-door are the sarcophagus and equestrian statue of Can Grande della Scala (d. 1329); adjoining it, the wall-monument of Giovanni della Scala (d. 1350) and the sarcophagus of Mastino I. (d. 1277). Next to the Piazza Signori is the monument of Mastino II. (d. 1351), another sarcophagus with canopy and equestrian statue, designed by Perino da Milano. The similar monument at the opposite corner of the street, executed by Bonino da Campiglione for Can Signorio (d. 1375) during his life-time, is embellished with statues of Christian heroes and virtues. The sarcophagi between these, bearing the same crest, have no names. (The custodian lives in a house to the right of the church; fee 20 c. for one, and 10 c. more for each additional person.)

To the S.E. lies the Piazza dell' Indipendenza (p. 209).

We now proceed to the N. to the Corso Cavour (p. 207), at the E. end of which rises *S. Anastasia (Pl. F, 2), a fine Gothic Dominican church begun about 1261, with unfinished brick façade, a late-Gothic portal in marble, with reliefs of the life of Peter Martyr, and a fresco of the 14th cent. in the lunette.

The Interior, borne by 12 columns, is remarkable for boldness and symmetry of proportion, and for the late-Gothic decoration of the vaulting (1437). On the first column to the left is an ancient capital, used as a Holy Water Basin, supported by a hump-backed dwarf (Gobbo) by Gabriele Caliari, father of Paolo Veronese. By the first altar to the right is the monument of Fregoso, by Danese Cattaneo (1565). Above the 3rd

altar frescoes by Liberale. The frame-work of the 4th altar is an imitation of the ancient Arco de' Gavi in the Castel Vecchio, removed in 1805; altar-piece, St. Martin by Caroto. The next small chapel contains excellent early-Renaissance ornamentation; a painted group of the Entombment, of the 14th cent.; a wooden crucifix of the 15th cent.; and a fine iron lamp. — In the right transept, St. Paul by Cavazzola, and Madonna with saints by Girolamo dai Libri, in an elegant frame. — In the second chapel of the choir, on the right, are ancient Veronese *Frescoes of the 14th cent. (probably by Altichieri; erroneously ascribed to Giotio), Knights of the Cavalli family kneeling before the Virgin. The adjoining Capp. Pellegrini (on the left) contains terracotta reliefs of the 15th cent., probably by a Florentine master; on the outside, above the arch, a fresco of St. George, by Vittore Pisano, in which the chief figure has been defaced by damp (restoration proposed). In the choir, to the left, is the painted monument of General Sarego (1432), with an equestrian statue of the deceased in the middle and squires withdrawing a curtain at the side. Behind the high altar are some fine stalls with intarsia work. — The left transept contains frescoes of the 14th cent., and a picture by Liberale, Mary Magdalen in clouds. — Above the 4th altar in the left aisle, Descent of the Holy Ghost by Giolfino (1418); above is the same subject al fresco by Michele da Verona. At each side are four statues of saints. Over the 2nd altar on the left, Christ with SS. Erasmus and George by Giolfino. Over the 1st altar, painted sculptures by Michele da Verona (about 1500).

In front of the church is a marble Statue of Paolo Veronese, by Della Torre and R. Cristiani, erected in 1888.

To the left of the church, over a gateway, is the marble sarcophagus of Count Gugl. da Castelbarco, the Scaligers' friend, at whose expense the churches of S. Anastasia and S. Fermo were in great part built; and in the gateway three others. — Route hence by the Corso Cavour to the Arena, see p. 207. — The small church of S. Pietro Martire, entered through the adjoining Collegio Convito, contains an allegorical fresco by Falconetto with portraits of Teutonic knights (about 1515). We now proceed to the right to the

Cathedral (Duomo; Pl. F, 1, 2), a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th cent. and pointed windows in the façade inserted later. On the outside of the apse are pilasters with an architrave, in the antique style. Behind the columns and griffins of the handsome portal are Roland and Oliver, the paladins of Charlemagne, in rough half-relief, executed according to the inscription by Nicolaus (1135). By the side-wall rises an unfinished campanile, designed by Sammicheli, resting upon an ancient basis.

The Interior, consisting of nave and aisles, with eight red marble pillars, contains an elegant rood-loft of marble, designed by Sammicheli, above which is a bronze crucifix by Giambattista da Verona. The walls adjoining and above the three first altars on the right and left are adorned with fine frescoes by Falconetto (about 1503). The Adoration of the Magi, over the 2nd altar to the right, is by Liberale da Verona, with wings by Giolfino. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1353 enclosed in beautiful Renaissance frame-work (1508). In the choir are scenes from the life of the Virgin, executed by Torbido from drawings by Giulio Romano. — Over the 1st altar on the left, "Assumption by Titian, about 1543 (frame by Sansovino): 'striking for its masterly combination of light and shade and harmonious colours with realistic form and action' (C. & C.).

To the left of the choir a corridor leads to S. Giovanni in Fonte,

the ancient Baptistery, of the 12th cent.; the Romanesque reliefs on the font (about 1200) show a distinct advance on those on the façade of St. Zeno (p. 208). To the left of the façade (2nd door on left) are Romanesque Cloisters, the arches resting on double columns of red marble. They contain an antique column and ancient mosaics recently excavated. — To the N.E. of the cathedral is the Vescovado, or bishop's residence, with a chapel containing three paintings by Liberale da Verona. The Palazzo dei Canonici to the N.W. (No. 19) contains the Biblioteca Capitolare with its precious MSS. (palimpsests), among which Niebuhr discovered the Institutes of Gaius. Librarian, Monsignor Giuliari. (Adm. in the forenoon.)

In Veronetta, on the left bank of the Adige, to which the chain-bridge Ponte Garibaldi leads (toll 2c.), is situated S. Giorgio in Braida (Pl. F, 1; if the front-gate is closed, entrance by side-door on the N.), reconstructed in the 16th cent. with the aid of Sammicheli. The interior contains an admirable collection of well-preserved

paintings by Veronese and Brescian masters.

W. wall, over the door: Tintoretto, Baptism of Christ; 1st altar on the left, Caroto, St. Ursula (1545); 3rd altar on the left, Caroto, SS. Rochus and Sebastian, with predelle (centre figure of St. Joseph modern); above, The Apostles healing a possessed man, by D. Brusasorci; in the lunette, Transfiguration, by Caroto; 4th altar on the left, Girolāmo dai Libri, "Madonna enthroned, between SS. Zeno and Lorenzo Giustiniani, with three Angels with musical instruments at the foot (1529); 5th altar on the left, Moretto, "Madonna with holy women (1540), one of this master's best works, with delicate colouring in a silvery tone. At the sides of the organ and opposite, Romanino of Brescia, Martyrdom of St. George (1540), originally the panel of an organ. To the right in the choir, Farinato, Miracle of the Five Thousand (1603); to the left, F. Brusasorci, the Shower of manna. High-altar-piece (generally covered), "P. Veronese, Martyrdom of St. George, a masterpiece of the highest rank, in which the horrors of the scene are mitigated by nobility of outline and richness of colour. 4th altar on the right: F. Brusasorci, Madonna with archangels. The beautiful holy water basin is enriched with bronze figures of John the Baptist and St. George by Joseph de Levis and A. de Rubeis.

The Via S. Stefano leads hence S.E. to the venerable church of Sto. Stefano (Pl. G, 1), rebuilt by Theodoric. Façade probably of the 11th century. The interior has a flat roof and a raised choir, with the episcopal throne at the back; in front, to the left, statue of St. Peter (14th cent.). Pictures by Caroto and D. Brusasorci.

Opposite the Ponte della Pietra, built by Fra Giocondo, of which the two arches next the left bank are Roman, begins the ascent to the Castel S. Pietro (Pl. G, 2; permission at No. 57, Corso Vitt. Emanuele), a modern barrack on the site of the castle of Theodoric the Great (p. 202) and the Visconti, ruins of which are still traceable. Splendid view, which, however, is almost equally good from a little before the entrance. — At its base, immediately below the bridge, are remains of an antique Theatre (Pl. G, 2), excavated in the midst of private houses (boy will fetch custodian). — On rising ground a little farther down the river is the little church of SS. Siro e Libera, dating from the time of Berengarius.

From this point to S. Giovanni in Valle, S. Maria in Organo, and the Giardino Giusti, see p. 212.

By S. Anastasia begins the Corso Cavour (Pl. F-C, 2, 3), the chief street of Verona, in which several handsome palaces are situated. About midway rises the Porta de' Borsari (Pl. D, 3), a triumphal arch or town-gate, erected under Emp. Gallienus, A. D. 265, in the poor later Roman style. — A little to the N. is the Gothic church of S. Eufemia (Pl. E, 2, 3), of the 13th cent., with Madonnas by Moretto (1st altar on left; injured) and Dom. Brusasorci (3rd altar on right). Frescoes by Caroto, in the Cappella Spolverini, to the right of the choir (injured).

A little farther on in the Corso Cavour, to the left, is SS. Apostoli, with very ancient tower and Romanesque apse. In front of it stands a marble statue by Zannoni of Aleardo Aleardi, the poet and patriot, born in Verona in 1812 (d. 1878). — Also on the left (No. 19) is the handsome *Pal. Bevilacqua, by Sammicheli, with large windows intended for a museum. Opposite is the small church of S. Lorenzo (11th cent.), with altar-piece by D. Brusasorci. Then on the right, No. 38, Pal. Portalupi, and No. 44, Pal. Canossa, also by Sammicheli, with a fine portico and court, but with an attica added in 1770 (frescoes by Tiepolo in the portal). — On the right we then reach the Castel Vecchio (Pl. C, 3), the castle of Can Grande II., now a barrack, connected with the Arsenal on the left bank of the Adige by a bridge (not accessible) of the 14th century.

From the Castello to S. Zeno, see p. 208. The Via S. Bernardino leads W. to S. Bernardino (p. 208), while the Corso is prolonged

S.W. to the Porta del Palio (p. 208).

To the S. of the Corso, and connected with it by several streets, lies the Piazza Vittorio Emanuele (Pl. D, 4; formerly Piazza Brà, from 'pratum', meadow), with an equestrian Statue of Victor Emmanuel II., by Borghi, erected in 1883.

On the E. side of this piazza rises the famous *Amphitheatre (Arena; Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich (Theodoric) of Bern, 106 ft. in height, 168 yds. long, and 134 yds. wide. Of the outer wall with its four stories a fragment only now exists.

Around the Interior (entr. from the W. side by arcade No. V; 1 fr., Sunfree; guide superfluous) rise 43 tiers of steps of grey limestone or reddishyellow conglomerate (often restored since the end of the 16th cent., and partly modern), on which 20,000 spectators could sit. An inscription on the 2nd story commemorates the visit of Napoleon I. in 1805, and the restoration carried out by his order. Fine view from the highest steps. Two doors at the ends of the longer diameter afforded access to the arena itself (82 by 48 yds.).

The Via Nuova, terminating near the Arena, one of the main thoroughfares of the town, leads N.E. to the Piazza Erbe (see p. 203). In one of its side-streets, to the right, is S. Maria della Scala (Pl. E, 3), with early-Renaissance portal and frescoes of the school of Vittore Pisano (in the bell-chamber, right of the high-altar).

On the S.W. side of the Arena stands the Municipio (Pl. D, 4; formerly guard-house), begun in 1836, which bears several memorial tablets relating to political events and to the inundation of 1882 (p. 210). Farther W. is the Gran Guardia Antica (Pl. D, 4; now the corn-market and used for exhibitions), or old guard-house. begun in 1609 by Dom. Curtoni, a nephew of Sammicheli. Adjacent is the Portone, an old gateway with a tower. - Opposite the Municipio is the spacious Pal. Malfatti, formerly Guastaverza (by Sammicheli), with the Café Vittorio Emanuele, mentioned at p. 201.

In the street to the right of the gateway is the Teatro Filarmonico (Pl. C, 4). In the arcades erected in 1745 is the valuable Museo Lapidario, formed by Scipione Maffei, containing Roman, Greek, and Oriental inscriptions, and ancient sculptures. Two of the best reliefs are built into the back-walls of the small houses adjoining the entrance (on the left, Æsculapius and Hygieia, an Attic votive relief, 4th cent. B.C.). Visitors ring at the iron gate opposite the Gran Guardia.

Passing through the gateway we reach the Corso VITT. EMA-NUBLE (Pl. C, B, 4, 5), in which, at the corner of the Strada di S. Antonio, is a Statue of Michele Sammicheli, 'grande nella architettura civile e religiosa, massimo nella militare', by Trojani. At the end of the Corso rises the handsome Porta Nuova (Pl. B, 6), by Sammicheli. Outside this gate is the Stazione Porta Nuova (p. 201).

From the Porta Nuova an avenue leads N.W. to the *Porta del Palio (formerly Porta Stuppa; Pl. A, 4), by Sammicheli, once admired by Goethe. Outside the gate is the moat of the fortress, the bridge over which affords a fine view. - We now follow the Corso di Porta Palio and the second cross-street on the left to -

S. Bernardino (Pl. A, 3; if closed, ring in the corner to the left), of the 15th cent., formerly a monastery-church. Above the door in the cloisters to the left of the church is a fresco, *St. Bernardinus, by Cavazzola.

INTERIOR. 1st chapel on the right: as altar-piece, a copy of a master-work of Cavazzola in the Gallery (No. 335, p. 211). Frescoes of legendary subjects by Giolfino. — 2nd altar on the right, Madonna and saints by Bonsignori (1485). — 4th chapel on the right: Domen. Morone, ceilingrescoes and life of St. Anthony (restored). — 5th Chap: on the altar-wall copies from Cavazzola (in the Museum); above, Christ on the Cross and SS. John and Mary, by Fr. Morone (1498); on the left, Christ parting from his mother by Caroto, and three paintings from the Passion by Giolfino. - At the end to the right is the entrance to the *Cappella Pellegrini, by Sammicheli (1557, restored 1793), with beautiful Renaissance decoration. Altarpieces by India (1679). — In the choir, to the left, Madonna with saints by Benaglio. — Organ of 1481. On the organ-doors are SS. Bernardino and Francis, and (over the portal) SS. Bonaventura and Ludovico, by Fr. Morone. - The CLOISTERS and one of the chapels contain frescoes by Giolfino (early works). - In the REFECTORY of the monastery frescoes by Dom. Morone (?), accessible only from the street.

To the N. of this point lies *S. Zeno Maggiore (Pl. A, 2; reached also by following the new embankment on the Adige, with its fine views, to the N.W. of the Castel Vecchio, p. 207), one of the finest Romanesque churches in N. Italy, of most noble proportions, lately restored. The nave in its present form was begun in 1139; the choir dates from the 13th century.

The PORTAL, the columns of which rest on lions of red marble, is embellished with reliefs of Scriptural subjects by Nicolaus and Wiligelmus (1139). Below, to the right, Theodoric, as a wild huntsman, is speeding headlong to the devil. At the top of the door-posts are the twelve months. The doors are covered with rude bronze reliefs from the Bible and the life of St. Zeno.

INTERIOR. In the corner to the right an ancient octagonal font; behind it a fresco of S. Zeno (14th cent.). The holy-water basin, by the 1st column on the right, rests on an inverted antique capital. Opposite is an ancient porphyry vase, 28 ft. in circumference; beyond it a fine Gothic crucifix. - On the Choir Screen are marble statues of Christ and the Apostles (13th cent.). - To the left of the choir, frescoes of the 14th cent., under which are traces of others of the 12th; to the right frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, flanked on each side with four columns of brown marble, resting on lions and bulls. To the right, above, is a painted marble figure of St. Zeno, a fisherman and afterwards Bishop of Verona (about 9th cent.). Gothic choir-stalls. Behind the high-altar is an admirable "Picture (covered) by Mantegna (1459), hung too high: Madonna enthroned, with angels and saints; on the left SS. Peter, Paul, John, and Augustine; on the right SS. John the Baptist, Gregory, Lawrence, and Benedict, in solemn attitude and full of individuality, with remarkably rich accessories. (The predella pictures are copies.) - The spacious CRYPT contains the tasteful bronze tomb of St. Zeno, from the designs by the brothers Spazzi (1889), with seated figures of Religion, Love, Faith, and Hope.

To the left of the church is the entrance to the adjoining *CLOISTERS, with elegant double columns, where a small museum of Christian anti-quities has been arranged. — The well-informed sacristan also conducts the visitor to a lofty tower adjoining the cloisters, the last relic of a convent repeatedly inhabited by the mediæval German emperors on their journeys to Rome. On the upper floor are some old Romanesque wall-paint-

ings. - Fee 1/2-1 fr.

To the W. of S. Zeno is the Porta S. Zeno (Pl. A, 1), erected in 1540 from Sammicheli's designs.

We next visit the S. E. QUARTERS of the town.

In the PIAZZA DELL' INDIPENDENZA, adorned with gardens, to the N. of the Post Office (Pl. F, 3), rises an equestrian Statue of Garibaldi, in bronze, by Bordoni, erected in 1887.

In the VIA CAPPELLO, through which the tramway runs S. from the Piazza Erbe (Pl. E, 3), the gateway of an old house (Nos. 19-25) on the left bears a marble tablet which is said to indicate the house of Juliet's parents (Capuletti; p. 212). The street then takes the name of VIA S. SEBASTIANO (Pl. E, 3, 4), in which, adjoining S. Sebastiano (Pl. F, 4), is the Biblioteca Comunale (open in winter 9-3 and 6-9, in summer 9-4), founded in 1860, and containing numerous records. In the VIA LEONI, the prolongation of the same street, on the left, No. 1, is the Arco de' Leoni, part of a Roman double gateway, coeval with the Porta de' Borsari (p. 207), but of superior execution, bearing an inscription partially preserved. Behind it are remains of a still older arch.

Near this is the Gothic church of S. Fermo Maggiore (Pl. E, F,

4), of the beginning of the 14th cent.; interesting façade, enriched with brick and marble. On the left side of the façade is the sarcophagus of Fracastoro, physician of Can Grande, with ancient Veronese frescoes.

The Interior, usually entered by the left side-door, has no aisles. Part of it is modernised. Fine old roof in larch-wood. Above the main entrance is a fresco of the early Veronese school, the Crucifixion, in polychrome frame. To the left is the monument of Brenzoni, with sculptures by the Florentine Rosso, an assistant of Donatello (1420); above are much damaged frescoes by Vittore Pisano, Annunciation.—1st altar on left, three saints by Torbido.—Over the side-entrance, fresco of the Crucifixion; in the chapel to the left, Altar-piece by Caroto (1525), Madonna, St. Anna, and the Child in clouds, with four saints below.—In an adjoining space, behind a curtain and railing, is the monument of the physician Gir. della Torre, by *Riccio* (the bronze reliefs, now in the Louvre, are here replaced by copies). — Chapel on left of high-altar, St. Anthony with four other saints, by *Liberale*. — 3rd altar on right in the nave, Trinity, Madonna in clouds, Tobias and the angel, and a saint, by *Franc*. *Torbido*.

The neighbouring iron Ponte delle Navi (Pl. E, 4) affords a good survey of the choir and transept of S. Fermo. It was erected in 1893 on the site of a bridge destroyed by an inundation of the Adige in 1757. The water reached a still higher level on 17th Sept., 1882, as indicated by a mark on the first house in the Stradone S. Tommaso on the island. — The spacious church of S. Tom-MASO (Pl. F, G, 3, 4), without aisles, and with open roof, contains a fine altar-piece by Girol. dai Libri, formerly attributed to Caroto: SS. Sebastian, Rochus, and Job (last altar on right).

On the left bank of the Adige, beyond the Ponte delle Navi, on the right, in the promenade, is the noble *Palazzo Pompei (Pl. F, 5), erected by Sammicheli about 1530, presented by the family to the town in 1857, and now containing the Museo Civico (adm. in summer 9-4, in winter 9-3, on holidays from 10 a.m.; 1 fr., gratis on the 1st Sun. of each month).

The GROUND FLOOR contains natural history collections (fine fossils from Monte Bolca) and antiquities: Roman and Etruscan bronzes, marble sculptures and vases, coins, Roman silver-plate, prehistoric antiquities from the lake-dwellings of the Lago di Garda, mediæval sculptures (some painted), and casts of modern works.

The *Pinacoteca or picture-gallery, on the first floor, contains works chiefly of the Veronese school. Catalogues for the use of visitors.

I. Room: (right) 70. Trepolo, Monastic saints; 68. Bonifazio, Noah and

his sons; 52. Titian, Madonna and Child with John the Baptist (injured); 49. Franc. Torbido (ascribed to Moretto), Tobias and the angel. On the opposite wall: 34. School of Perugino, Madonna, Christ, and John the Baptist, with two angels; 31. School of Paolo Veronese, Baptism of Christ (injured).

II. Room (right). Over the door: 138. Girolamo dai Libri, Madonna; 148. Bonsignori, Madonna; 155. Giac. Francia, Madonna; 155. Parmigianino, Holy Family; 152. Girol. Benaglio, Madonna. — On the exit-wall: 122. Cima da Conegliano, Madonna; 115. M. Basciti, St. Sebastian; 114. Caroto, Holy da Conegliano, Madonna; 119. M. Basali, St. Sebastian; 114. Caroto, Holy Family (under Giulio Romano's influence); 119. Caroto, Madonna. Next wall: 99. Cima da Conegliano, Madonna (1510); 104. Style of Altdorfer, Portrait of the Vicar Kolb; 97. Sir A. More (Ant. Mor.), Portrait; 96. School of Raphael (?ascribed by Morelli to Calisto Piazza), Madonna, St. Elizabeth, and John the Baptist; *ST. Mantegna, Madonna and two saints; 102. P. Veronese (?ascribed by Morelli to Zelotli), Allegory on music; 95. School of Perugino, Adoration of the Magi; 86. School of Gior. Bellini (signature forged),

Presentation in the Temple; 94. Unknown Artist (wrongly attributed to Fra Bartolommeo), Portrait; 85. Cavazzola, Madonna with the young Baptist; 77. Giov. Bellini (not Florentine School), Madonna, an early work (injured); 92. Caroto, Madonna, an early work; 76. Bart. Montagna, Two canonized bishops.

III. Room: 200. Rondinelli (not Giov. Bellini), Madonna; 199. Palma Vecchio (not Moretto), Madonna (injured). — Next wall: above, 180. Romanino, St. Jerome; 182. Francesco Morone, Madonna and Child; 187, 188, 190, 191. Legendary scenes, ascribed to Falconetto.

IV. Room (on the other side of Room 1): entrance-wall, 240. Giolfino, Madonna; 243. Paolo Veronese, Madonna enthroned, with saints and angels (injured); 244. Ant. Badile (teacher of P. Veronese), Madonna and saints. — Opposite the window, 252. Girol. dai Libri, Madonna enthroned with SS. Rochus and Sebastian; 251. Caroto, St. Catharine; 253. Girol. dai Libri, Baptism of Christ; 260. Caroto, Adoration of the Child; 259. Morone, St. Catharine and the donor. — Exit-wall: *267. Paolo Veronese, Portrait of Guarienti (1556); over the door, 271. Bonsignori, Madonna enthroned.

V. Room. Above the entrance, *290. Gir. dai Libri, Madonna and SS. Joseph, Jerome, and John the Baptist worshipping the Child, with richly detailed landscape. — On the entrance-wall are frames containing a choice and rich collection of miniatures from choir-books. Note those by Liberale and especially those by *Girol. dai Libri. Above, 294. Cavazzola St. Bonaventura; *298. Cavazzola, Christ and St. Thomas, Descent of the Holy Spirit and Ascension (in the background); 300. Caroto, Christ washing the disciples' feet, Madonna and David in the clouds; Cavazzola, *303. Scourging of Christ, 308. Christ crowned with thorns. — Exit-wall: 330. Fr. Morone, Trinity with John and Mary; 333. Girol. dai Libri, Madonna and Child in clouds, worshipped by SS. Andrew and Peter; 3°5. Cavazzola (large altar-piece), Madonna with angels, saints, and donor (1522), the master's last work, recalling the school of Ferrara in its colouring; 339. Girol. dai Libri, Madonna with Joseph, Tobias and the angel (fine landscape; 1530). Above the door, *343. Caroto, Tobias with the three archangels.

VI. Room. Entrance-wall, 351. C. Crivelli, Madonna and Child (showing the influence of the Paduan school); below, 352. Lucas van Leyden (copy), Crucifixion; 359. Stefano da Zevio, Madonna and St. Catharine in a rose-garden; 365. Jacopo Bellini, Crucifixion (retouched); 369. Girol. Benaglio, Madonna and saints. Opposite: 377. Liberale, Descent from the Cross; *390, *392, 394. Cavazzola, Gethsemane, Descent from the Cross, and Bearing of the Cross (1517); to the left of the Cross in the middle picture is the artist's portrait and in the background are the Adige and the Castello S. Pietro.

VII. Room, entered from Room IV, unimportant. — VIII. Room: old engravings. - IX. Room: Caroto, Madonna between two saints. - In an adjoining room on the right (usually closed), medallions by Vitt. Pisano. Back-wall: fresco by Cavazzola, Baptism of Christ, and medallions of the Evangelists. - X. Room, unimportant. - XI, Room: Crucifixion, attributed to Altichieri. - XII. Room: Frescoes (sawn out). Entrance-wall: 560. Morone, Madonna and Child, with saints (1515). Opposite the windows: 539-544. Paolo Veronese, Deeds of Alexander the Great, etc., early works, from the Palazzo Contarini (ca. 1550). Exit-wall: 545. Martino da Verona, Madonna enthroned and SS. Zeno, James, and Apollonia; below, 546-550. Giolfino, Allegorical subjects, half-length figures. - The last four rooms unimportant.

Outside the Porta Vittoria is the Cimitero (Pl. F, 6), laid out on a grand scale, with its cypress avenue and handsome gateway adorned with groups in marble by Spazzi. In the interior are Doric colonnades, a lofty dome-church, and a number of large monuments in marble. Adm. April to Sept. 9-5, Oct. to March 10-3.

Opposite the cemetery is the iron Ponte Aleardi (toll 2 c.),

leading to the broad Via Pallone, by which we may regain the Piazza Vitt. Emanuele (p. 207). The avenue on the Adige leads to the Railway Bridge, which affords a fine survey of the town and environs, and from which we may return to the Porta Nuova.

On the right bank of the Adige, within a garden (visitors ring at the red door in front, 15-20 c.) in the Vicolo S. Francesco al Corso, a side-street of Via Cappuccini (Pl. D, 6), is a suppressed Franciscan Monastery, where a chapel contains a medieval sarcophagus called the Tomba di Giulietta, or 'Tomb of Juliet'. The whole scene is prosaic and unattractive. Shakespeare's play of 'Romeo and Juliet' is founded on events which actually occurred at Verona. 'Escalus, Prince of Verona' was Bartolommeo della Scala (d. 1803). The house of Juliet's parents, see p. 209.

To the E. of the Ponte delle Navi rises S. Paolo di Campo Marzo (Pl. F, 5), which contains Madonnas with saints by Girolamo dai Libri (3rd altar to the right), P. Veronese (right transept), and Bonsignori (to the left). Over the high-altar, Madonna between SS. Peter and Paul by G. Caroto.

Farther to the E. is SS. Nazzāro e Celso (Pl. H, 4), a Renaissance building of the 15th cent., with traces of Gothic.

In the right transept, two *Paintings on panel, John the Baptist, and SS. Benedict, Nazarus, and Celsus, by Bart. Montagna. A Pieta and St. Blaise with St. Juliana, in the sacristy, are by the same artist. In the choir are frescoes by Farinato. In the Cappella di S. Biagio (left transept) damaged frescoes by Falconetto (procession of Nereids in the dome), and an altar-piece, Madonna and saints, by Bonsignori (1519); at the side, frescoes by Bart. Montagna (history of St. Blaise; much damaged).

To the N. of this church is the *Giardino Giusti (Pl. G, H, 3; ring at a gate on the right in the court; fee 50 c.), containing a few Roman antiquities and numerous cypresses, some of them 400-500 years old and 120 ft. in height. The loftily situated view-terrace (ascent through the turret at the back of the garden) commands a beautiful view of Verona, the distant Apennines, Monte Pizzocolo on the Lago di Garda (p. 193) and the Brescian Alps (evening light favourable).

Near this is *S. Maria in Organo (Pl. G, 3), a very ancient church, rebuilt by Sammicheli in 1481, with unfinished façade of 1592.

Third altar on left, Madonna and Child, with SS. Martin, Augustine, and two angels, by Morone (1503); 4th altar on left, Madonna with saints, by Savoldo (1533). The seats in front of the high-altar are embellished with landscapes by Cavazzola and Brussaorci. Behind it is a carved walnut Candelabrum by Fra Giovanni da Verona, who belonged to the monastery of this church. *Choire-Stalls with intarsia (views of the town above, ornamentation below), of 1499, by the same master. Chapel on right of choir: Ascension, a fresco by Giolino. In the right transept are an altar-piece, St. Francesca Romana, by Guercino, and, on the left wall in front, frescoes by Cavazzola (St. Michael, and St. Raphael with Tobias).

The Sacristy contains, on the right, intarsias by Fra Giovanni, injured by water; the ceiling and friezes, with half-length Portraits of monks and popes, are by Francesco Morone; *Madonna del Limone, by Girol. dai Libri.

The ancient little church of S. Giovanni in Valle (Pl. G, H, 2), a flat-roofed basilica, borne by columns with very early capitals, has a fresco over the entrance by Stefano da Zevio, and two early-Christian sarcophagi in the crypt.

FROM VERONA TO COLOGNA, steam-tramway in 21/4-3 hrs., starting outside the Porto Vescovo. — 2 M. S. Michele, the birthplace of the architect Michele Sammicheli (p. 202), with the round church of Madonna di Campagna, planned by him (splendid Alpine view from the dome). Near the church rises the pinnacled castle of Montario, formerly the property of the Scaligers. The tramway then passes S. Martino (p. 211). Caldiero (p. 219), S. Bonifacio (p. 219), Lonigo (p. 219), and reaches the little town of Cologna Veneta, with 2200 inhab., who are busily engaged in the culture of silk, hemp, and vines.

FROM VERONA TO CAPRINO, 211/2 M., railway in about 2 hrs. (fares 2 fr. 70, 1 fr. 70 c.). The train starts from the Stazione Porta S. Giorgio (Pl. E, 1) and ascends the Adige near its left bank to (1 M.) Quinzano and (3 M.) Parona all' Adige (p. 19), and then beyond (41/2 M.) Arbizzano and (5 M.) Negrar enters the Valpolicella, a pleasant upland region, between the S. spurs of the Monti Lessini (p. 219) and the Adige, noted for its wine. — 51/2 M. Pedemonte; 7 M. S. Floriano: 8 M. S. Pietro Incariano; 91/2 M. Garganago: 101/2 M. S. Ambrogio. — We now descend the valley of the Adige to (12 M.) Domegliara (p. 19), where our line crosses the Brenner railway (stations about 1/4 M. apart), and cross the river just before reaching (131/2 M.) Sega. Hence the line runs in a N.W. direction across the fertile upland district that separates the Lago di Garda from the valley of the Adige. — 16 M. Affi; 171/2 M. Albarè; 19 M. Costermano, the station for Garda, 21/2 M. to the W. (p. 194). We skirt the S. slope of the Monte Baldo, still in a N.W. direction, and beyond (20 M.) Pesina, reach (211/2 M.) Caprino. — From Caprino to Ferrara di Monte Baldo and ascent of the Monte Maggiore, see p. 195.

35. From Verona to Mantua and Modena.

63 M. RAILWAY in 2-31/2 hrs. (fares 11 fr. 55, 8 fr. 10, 5 fr. 20 c.; express 12 fr. 70, 8 fr. 95 c.); to Mantua (251/2 M.) in 3 /4-11/4 hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.; express 5 fr. 10, 3 fr. 60 c.). — This will continue to be the express route to Florence and Rome until the new direct line between Dossobuono (see below) and Bologna is completed.

Verona, see p. 201. The line traverses a rich plain, dotted with trees. Near Mantua are fields of rice. — 7 M. Dossobuono.

Dossobuono is the junction of a new direct line to Bologna, still unfinished, and of the Verona and Rovigo Railway (62½ M., in 3½ hrs.). Stations unimportant. — 33½ M. Legnago, a town of 3500 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, is also a station on the Mantua and Monselice line (p. 218). — 62½ M. Rovigo, see p. 315.

11 M. Villafranca di Verona, with a mediæval castle, where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies Custozza, where the Italians were defeated by the Austrians in 1848 and 1866. A monument to the fallen was erected here in 1879, after a design by Franco.

141/2 M. Mozzecane; 18 M. Roverbella; 23 M. S. Antonio Mantovano.

The train now passes the Citadel of Mantua, where Andreas Hofer, the Tyrolese patriot, was shot by the French on 20th Feb., 1810. The citadel and the town are connected by the Argine Mulino (a bridge constructed in 1257), which divides the lakes formed here by the Mincio into the Lago Superiore (W.) and the Lago di Mezzo (E.).

 $25\frac{1}{2}$ M. Mantua. Station to the W. of the town (Pl. A, 3, 4).

Mantua. — Hotels. CROCE VERDE OF FENICE, Via Sogliari (Pl. B, 3), R. 2-3, A. 1, L. ³/₄, omn. ¹/₂ fr.; SENONER, near the post-office, with restaurant, R. 2, omn. ³/₄ fr., well spoken of; AQUILA d'ORO, R., L., & A. ²/₂, omn. ¹/₂ fr., AGNELLO D'ORO, both in the Via Sogliari. — Travellers should avoid spending a night at Mantua in summer, as the mosquitoes are troublesome. — A stay of 4-5 hrs. is enough to give an idea of this interesting town. The traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Tè, which may be seen in ¹/₂ hr., and then to S. Andrea or the Cathedral.

Café: Caffè Veneziano, near the church of S. Andrea.

Post Office, Via Sogliari (Pl. B. 3).

Cab per drive 75 c., first hr. 1 fr. 50 c., each following 1/2 hr. 50 c.

Mantua, Ital. Mantova, a very ancient town founded by the Etruscans, with 28,000 inhab. (3000 Jews), is a provincial capital and a strongly fortified place, bounded on the N.W. by the Lago Superiore, on the N.E. by the Lago di Mezzo, on the E. by the Lago Inferiore, and on the S. and S.W. by marshy land, which in case of a siege can be laid under water.

Mantua is mentioned in ancient times as the home of Virgil, who was born at the ancient Andes (supposed to have occupied the site of the present village of Pietole, 3 M. to the S.E., where a monument was erected to him in 1884), but it was not a place of importance till the middle ages. In the conflicts of the Hohenstaufen period the town embraced the cause of the Guelphs. In 1328 the citizens elected Luigi, Lord of Gonzaga, as 'Capitano del Popolo', and to his dynasty the town owed its prosperity. The Gonzagas fought successfully against Milan and Venice, and extended their territory, while they were liberal patrons of art and science. Giovanni Francesco II. (1407-44), the first marquis, invited the learned Vittorino da Feltre to Mantua, and through him made his court a renowned centre of culture and education. The beautiful and accomplished Isabella d'Este (1474-1539), sister of Alphonso, Duke of Ferrara, and mother of Eleonora of Urbino, was the wife of Giovanni Francesco III. (1484-1519). She carried on a lively correspondence with the most eminent men of her time, and with judicious taste collected valuable books, pictures, and antiquities. In 1530 Federigo II. (d. 1540) was raised to the rank of duke by Charles V., and in 1536 he was invested with the marquisate of Monteferrato; a monument of his reign is the Palazzo del Tè (p. 217). In 1627, when Charles de Nevers, a member of a French collateral line, ascended the throne, the Mantuan war of succession broke out, and Emperor Ferdinand III. declared the fief forfeited. On 18th July, 1630, Mantua was stormed and sacked by the Austrians. Although the emperor, hard pressed by the Swedes, was obliged to conclude peace in 1631, the town never recovered from this blow. Carlo IV., the last duke, taking the French side in the Spanish war of succession, was declared an outlaw in 1703; Monteferrato was awarded to Piedmont, and Mantua to Austria, of whose supremacy in Italy it became the chief support. After a long and obstinate defence by General Wurmser, the fortress capitulated to the French on 2nd February, 1797. By the Peace of Villafranca the Austrians retained Mantua although deprived of the rest of Lombardy, but they were compelled to cede it to Italy in 1866.

In the history of Architecture Mantua is of importance on account of the buildings of Leon Battista Alberti, one of the greatest architects of the Renaissance (churches of S. Andrea and S. Sebastiano). — Mantua also witnessed the labours of two great Renaissance Painters. Andrea Mantegna, born at Padua in 1431, entered the service of Lodovico Gonzaga in 1463. In vigour of conception and in the fidelity of his characters he rivals his best contemporaries, while he surpasses them in accuracy of perspective and in his refined taste for beauty of landscape. He died at Mantua in 1506, and was succeeded as court-painter in the following year by Lorenzo Costa (comp. pp. 318, 325). When Raphael's pupils

were dispersed after his death, Giulio Romano (1492-1546), the greatest of them, settled at Mantua, where he attained so high a reputation as an architect and painter, that Mantua has been called the 'town of Giulio Romano'. After the example of Raphael's work in the Farnesina, he composed mythological decorative paintings, which, though far inferior to their prototype, attract by the richness of the motives and sensuous magnificence of composition, and are important owing to the influence they exercised on later art. Primaticcio and Niccolò dell' Abbate, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a link between the French and the Italian Renaissance. Giulio Romano's works must also have influenced the style of Rubens, who spent several years at Mantua.

The traffic of the town is chiefly confined to the arcades of the VIA SOGLIARI (Pl. B, 3), continued westwards by the Corso di Porta Pradella, now Vitt. Emanuele, and to the PIAZZA DELLE ERBE (Pl. C, 3), to the E. of the former street. In this piazza, where a Statue of Dante was erected in 1871, are situated the principal churches.

*S. Andrea (Pl. C, 3), a church of imposing proportions, was begun in 1472 from designs by the Florentine Leon Battista Alberti, but afterwards much altered, while the present dome was not added till 1782. The white marble façade, with its spacious portico, is classic in style; adjoining it is a square tower of red brick, with an

elegant octagonal superstructure and a Gothic spire.

The Interior, 110 yds. in length, is covered with massive barrel vaulting, the sunk panels partly painted. The 1st chapel on the left contains frescoes by Franc. Mantegna (1516); the tomb of the painter Andrea Mantegna (d. 1506), with his bust in bronze by Bart. di Virgilio Meglioli (not Sperandio); also three paintings of the School of Mantegna, Holy Family, Baptism of Christ, and Pietà (restored in 1890). — 2nd Chap. on left: Altarpiece, Madonna enthroned and saints, by Lorenzo Costa (1525; much damaged). — 1st Chap. on right: Arrivabene, St. Anthony admonishing the tyrant Ezzelino (painted in 1846). At the sides, Hell, Purgatory, and Paradise, from Dante, by B. Pagni (1570). — 3. Cappella S. Longino, on the left: Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. On the right is the sarco hagus of Gregorius of Nazianzus. The frescoes, designed by Giulio Romano, represent the Crucifixion; below is Longinus; on the opposite side the finding of the sacred blood, of which the saint is said to have brought some drops hither. — The Right Transfert contains the monument of Bishop Andreasi (d. 1549), executed in 1551 by Clementi, a pupil of Michael Angelo. The swan is the heraldic emblem of Mantua. — Left Transfert. Chapel on the left: (right) Monument of Pietro Strozzi (1529), with caryatides, designed by G. Romano. — Choir: Martyrdom of St. Andrew, a fresco by Anselmi, an imitator of Correggio, in the apse. In the corner to the left by the high-altar is the kneeling figure of Duke Guglielmo Gonzaga, founder of the church. The Crypt, beneath the high-altar, where the drops of the sacred blood were preserved, contains a marble crucifix and a statue of the Madonna and Child carved in wood.

A little farther on is the PIAZZA SORDELLO (Pl. C, 2), in the centre of which rises a monument to the political martyrs of the year 1851. Here are situated the Cathedral, the Palazzo Vescovile, and, on the right, the former palace of the Gonzagas.

The Cathedral of S. Pietro (Pl. C, D, 2), with double aisles, domed transept, and two rows of domed chapels, has a baroque façade

(1756) and an unfinished Romanesque tower. The interior, skilfully remodelled from designs by Giulio Romano, has a fine fretted ceiling. On the left of the entrance is an ancient Christian sarcophagus, and on the right of the passage leading to the Cappella dell' Incoronata is a bust of Ant. Capriano, 1587. In the Chapel of the Sacrament (at the end of the left aisle) is an altar-piece on the right by Paolo Farinato of Verona, St. Martin of Tours.

The N.E. angle of the piazza is occupied by the old ducal palace of the Gonzagas, now called the *Corte Reale (Pl. D, 2), and partly used as barracks. Begun in 1302 by Guido Buonacolsi, it was afterwards altered and embellished with frescoes by Giulio Romano by order of Federigo II.

The custodian is to be found under the second large arched gateway to the left (fee 1 fr.). On the Upper Floor is a large saloon containing portraits of the Gonzagas by Bibbiena. Then the Stanze dell' Imperatrice, once hung with Raphael's tapestry (now at Vienna; copies of the hangings in the Vatican). The Dining-Room is adorned with allegorical figures of the rivers and lakes around Mantua; the windows look into a garden on the same level. The Sala della Zodiaco has allegorical and mythological representations of the signs of the zodiac by Giulio Romano. Napoleon I. once slept in the next room. Then three Stanze della Younger. The Picture Gallery contains nothing worthy of note; to the left, by the door, a good bust of a Gonzaga by Bernini. The Ball Room (Sala degli Specchi) is embellished with frescoes by the pupils of Giulio Romano.—In another part of the palace is the charming Camerino (Paradiso') of Isabella d'Este (p. 214); in an adjoining room her motto, 'nec spe nec metu'. We observe here particularly the intarsia, the beautiful reliefs on the marble-door, and the delicate ceiling-decoration. We next pass through richly decorated rooms, some in sad disrepair: the Sala del Guramento del Primo Capitano; two rooms with wooden ceilings; a small apartment with stucco-work by Primaticcio; the Sala del Marmi, so called from the busts it once contained; lastly a Loggia, with a view of the lake. The dwarfs' apartments, adapted to the size of their inmates, are also worthy of a visit.

On the N.E. side of the palace is the R. Teatro di Corte (Pl. D, 2). The vaulted passage between the two leads to the Piazza della Fiera, in which rises the Castello di Corte (Pl. D, 2), the old castle of the Gonzagas.

Part of the castle is now used as Archives (open during office-hours only; gratuity 1/2 fr.). Most of the frescoes by Andrea Mantegna (1474) which once adorned the rooms are obliterated, but those on two walls of the Camera degli Sposi (first floor), which are among his finest creations, were badly restored in 1877. Three scenes on the entrance-wall represent *Ludovico Gonzaga meeting his son Cardinal Francesco near Rome. Above the door is a tablet with an inscription, borne by beautiful *Putti with butterflies' wings. On the other wall is the Family of the Gonzagas with their court: on the left, Lodovico Gonzaga with his wife Barbara. On the ceiling are portraits of Roman emperors in grisaille; on the pendentives are small mythological scenes; and in the centre is an illusive painting of an apparent opening, at which Cupids and girls are listening.

To the S. of the Corte Reale, and belonging to the same imposing pile of buildings, is the church of S. BARBARA (Pl. D, 2). Over the high-alter the Beheading of S. Barbara, by Dom. Brusasorci. By the same master are the angel musicians on the wall to the left

and angels with torches on the right. The organ-wings and two pictures over side-altars were painted by Lor. Costa the Younger.

In the vicinity to the N.W. is a vast space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the Piazza Virgiliana (Pl. C, 2), with a handsome arena, the Teatro Virgiliano, beyond which, from the parapet towards the Lago di Mezzo, a view of the Alps is obtained.

The Accademia Virgiliana di Scienze e Belle Arti (Pl. D, 3) contains frescoes, sculptures, and casts of little value. Behind it is the Liceo, with a Library (a room in the upper story of which contains, above the doors, an early work by Rubens, cut into two parts, representing the Gonzaga family, revering the Trinity; painted in

1604) and the Museum (Museo Civico; Pl. C, 3).

The museum contains some very valuable antiques from Rome. By the entrance, 336. Bust of Euripides; 2. Replica of Praxiteles's bust of Eubuleus, the Eleusinian infernal deity, erroneously called Virgil; 3. Julia Domna; 5. Torso of Minerva; 12. Marcus Aurelius; 13. Leda; 16. Sarcophagus with Medea in relief; 25. Faustina (given by Mantegna to Isabella d'Este); *26. Torso of Eros (Greek); 27. Antoninus Pius; 31. Greek tombrelief, funeral supper and sacrifice; 36. Female torso; 38. Domitian; 37. Hadrian; 43. Satyr and Nymph (Greek); 46. Matidia; 58. Fragment of a Greek altar; 56. Sarcophagus relief, destruction of Troy; 60, 62. Tiberius; 64. Livia(?); *69. Sarcophagus reliefs (marriage, sacrifices, and barbarians before an emperor). In the middle: 198. Torso of Venus, on an altar with Bacchic figures; 176. Sleeping Cupid (modern). — In the adjoining room, on the right, the so-called 'seat of Virgil' and inscriptions. We now return to the hall. Window-wall, 148. Greek tombrelief. Side-wall, 161. Attic tomb-relief; 158, 164. Bacchic reliefs; 174. Relief with attributes of Jupiter; 172. Lid of sarcophagus; 171. Sarcophagus relief, Endymion; 180. Torso of a warrior (Greek); 182. Alcibiades; 187. Sarcophagus relief, vintage; 186. Fight between Romans and Gauls; 188, 190. Roman portrait-busts; 192. Marcus Aurelius as a boy wearing the cap of the Salii; *201. Torso of Venus; 219. Flute-playing Satyr; 269, 276. Greek tomb-reliefs. — In the centre, *210. Apollo, a marble copy of a Greek bronze of the 5th cent. B. C.; below, reliefs of Cupids; 225. Attic sepulchral urn; 237. Youthful Hermes (portrait-statue). — By the wall: 281. Head of Aphrodite; 287. Homer; 309. Greek tomb-relief; 318. Sarcophagus relief, Venus and Adonis; 328. Muse as Caryatide; 333. Lucius Verus. — The lower rooms of the Accademia contain sculptures, including interesting busts in terracotta, and a relief with two portraits from a chimney-piece.

The neighbouring Museo Patrio contains prehistoric and mediæ-

val objects, with a few antiques.

Near the Porta Pusterla is S. Sebastiano (Pl. B, 4; no admission), the earliest Renaissance church built in the shape of a Greek cross, erected in 1459 from the designs of Leon. Batt. Alberti.

Outside the gate is the *Palazzo del Tè (Pl. A, B, 5; contracted from Tajetto), erected by Giulio Romano, and containing his frescoes and grotesques, specially interesting for the skill with which they are adapted to the size, shape, and purposes of the rooms (fee 1 fr.).

ANTECHAMBER, to the right of the entrance, Sun and Moon. 1st Room to the left, the favourite Horses of Duke Frederick Gonzaga. 2nd Room: "Myth of Psyche and Bacchanalians (the latter restored, the upper paintings are in better preservation). Opposite the entrance, Polyphemus.

3RD ROOM: in the lower ovals, Fishing, Market-place, Gladiatorial combats, etc. On the ceiling, mythological and symbolical subjects, and representation of the zodiac. 4th Room: Fall of Phaëton and many smaller pictures; also imitations of ancient busts. Then a fine open *Loggia, and several rooms with beautiful friezes in stucco (Triumphal procession of Emp. Sigismund, and Children) by *Primaticcio*; next the *Sala de' Giganti*, extilled by Vasari, with walls fantastically adapted to the painting, which was executed chiefly by *Rinaldo Mantovano*, but has been much restored (representing the Fall of the Giants, figures 14 ft. in height). Lastly several Cabinets, with charming Raphaelite decoration, and an oblong bath-room with shell-ornamentation.

On the other side of the garden is the Casino della Grotta, with its exquisite little rooms and its grotto encircling a small garden.

Giulio Romano's House, and the Pal. della Giustizia built by him, with its colossal Hermæ, are No. 14, Via Carlo Poma (Pl. A, B, 4).

From Mantua to Cremona, see p. 178. Tramways to Brescia (p. 185). Asola, Viadana (p. 184), and Ostiglia.

FROM MANTUA TO MONSELICE, $52^{1}/2$ M., railway in $2^{1}/2-3^{1}/4$ hrs. (fares 9 fr. 50, 6 fr. 65, 4 fr. 30 c.). At (24 M.) Cerea we join the Verona and

Rovigo line (p. 213), which we follow to Legnago (p. 213).

371/2 M. Montagnana (Arena; Trentino), a town of 3200 inhab., the wellpreserved mediæval fortifications of which with its pinnacled walls and towers amply repay a visit. In the picturesque Piazza stands the Gothic Cathedral, with Renaissance door and choir, two altar-pieces by Buon-consiglio (1511 and 1513; retouched), etc. The neighbouring Pal. del Municipio is ascribed to Sammicheli and contains a painting by Buonconsiglio in the large hall (spoiled by restoration). Near the Porta S. Zeno is the Pal. Pisani, containing a chapel with the tomb of the Venetian admiral Pisani. 41 M. Saletta; 45 M. Ospedaletto Euganeo.

471/2 M. Este (Albergo Centrale), the ancient Ateste, at the S. foot of the Euganean hills, contains the extensive, but now ruinous ancestral residence of the House of Este (p. 317), a spacious piazza surrounded with arcades; the Porta Vecchia with a clock-tower; the Museo Civico in the church of S. Francesco (containing several interesting Roman inscriptions); the Museo Euganeo Preistorico (with a valuable collection of antiquities); the Cathedral, of elliptical plan with a lofty choir (with a painting by Tiepolo); and the church of S. Martino, with a leaning tower. The Casa Benvenuti (visitors ring) commands a view of the Alps, and in clear weather of the Apennines. — From Este to Arquà Petrarca, see p. 315. 521/2 M. Monselice, station on the Padua and Bologna line (p. 315).

The train crosses the Po beyond (32 M.) Borgoforte, the fortifications of which were blown up by the Austrians in 1866. — 331/2 M. Ponte di Borgoforte. — 34 M. Motteggiana. — 37 M. Suzzara.

From Suzzara to Parma, 271/2 M., railway in 11/2-2 hrs. (fares 5 fr., 3 fr. 50, 2 fr. 50 c.). The chief station is (8 M.) Guastalla (Posta), a small town near the Po, with 2600 inhab., which in the 16th cent. gave its name to a principality of the Gonzagas, Dukes of Mantua, who became extinct in 1746. In the market-place is the bronze Statue of Ferdinand I. Gonraga (d. 1557 at Brussels), by Leone Leoni. From Guastalla to Reggio, see p. 304. — 271/2 M. Parma, see p. 304.

From Suzzaratto Ferrara, 51 M., railway in 21/2-31/4 hrs. The chief station is (30 M.) Sermide. — 51 M. Ferrara, see p. 317.

42 M. Gonzaga-Reggiolo; 461/2 M. Rolo-Novi-di-Modena. — 54 M. Carpi (Leone d' Oro, in the market-place), a town of 6000 inhab., with an old Palace, which from the 14th cent. was the residence of the Pio family. Alberto Pio (1475-1531), a pupil of Aldus Manutius and a patron of Ariosto, built the handsome Palace





Court (in the chapel frescoes by Bernardino Losco), and began the New Cathedral in the Piazza after plans by Baldassare Peruzzi (ca. 1514). In the interior, to the left, a Christ by Begarelli, two statues by Prospero Clementi, and a pulpit of the 11th century. The Loggia on the other side of the Piazza, the Colonnades, and the fortifications also testify to the taste and energy of this prince, who was expelled by Charles V. in 1525. A street leads from the Loggia to the Franciscan church of S. Niccolò, founded in 1493. Behind the palace is the early-Romanesque Old Cathedral (Chiesa sagra), of which the choir and tower alone remain. The ancient portal has been inserted in the façade designed by Peruzzi.

58 M. Soliera; 61 M. Villanova. — 63 M. Modena (p. 311).

36. From Verona to Venice. Vicenza.

 $71^{1}/2$ M. Railway in $1^{3}/4$ -4 hrs. (fares 13 fr. 15, 9 fr. 20, 5 fr. 90 c.; express 14 fr. 45, 10 fr. 10 c.). Finest views generally to the left.

Verona (Porta Vescovo), see p. 201. The line, which runs parallel with the Cologna-Veneta steam-tramway (p. 213) as far as S. Bonifacio (see below), leaving S. Michele (p. 213) on the left, traverses an extremely fertile district, planted with vines, mulberries, and maize, and intersected with irrigation-trenches.—4 M. S. Martino, with the handsome Villa Musella, amidst cypresses; $5^{1}/_{2}$ M. Vago-Zevio.

The mineral springs of $(7^1/2 \text{ M.})$ Caldiero, which attract visitors, were known to the Romans. A branch of the tramway mentioned above runs hence to Tregnago, whence we may visit the Tredici Comuni, once a German 'enclave' on Italian soil on the S. slope of the Monti Lessini, between the valley of the Adige and the Val d'Astico (p. 223). The chief village is Giazza. Numerous fossils; a rocky defile (Ponte di Veja); basaltic cliffs near Vestena.

We next pass Soave, once belonging to the Scaligers, on the slope to the left, presenting a good picture of a mediæval fortified town.

12½ M. S. Bonifacio. On a hill to the N. is Monteforte. Arcöle, 3½ M. to the S., was the scene of the battles of 15-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. Lonīgo; a steam-tramway plies from the station to the village, 4½ M. to the S.E., at the W. base of the volcanic and wooded Monti Berici. — 20 M. Montebello Vicentino. Beautiful view towards the mountains. The handsome château belongs to Count Arrighi. To the left, on the hill, the ruined castle of Montecchio (p. 223); then (25 M.) Tavernelle (steam-tramway to Valdagno and to Arzignano, see p. 223).

30 M. Vicenza. — Hotels. *Roma, Corso Principe Umberto, near the Porta Castello, with trattoria and small garden, R., L., & A. from 2½, omn. ½ fr. — Tree Garofămi, well spoken of; Gran Parigi, R. & A. 1½, omn. ½ fr., both in the Via delle Due Ruote, a side-street of the Corso; Cavalletto, Piazza delle Biade; Quattro Pellegrini, Corso Principe Umberto.

Cafés. Nazionale, in the Corso; Garibaldi, Piazza de' Signori; Brugger's Birreria, with garden, Via Piancoli, by the Ponte S. Michele.

Cab from station to town 75 c.; first hr. 1½, each additional hr. 1¼ fr. The cars have recently ceased running on the Tramway lines shown

on our plan.

Vicenza, the ancient Vicetia, capital of a province, with 24,300 inhab., lies at the N. base of the Monti Berici (p. 219), on both sides of the Bacchiglione, at its confluence with the Retrone. Although closely built, the town possesses many interesting palaces, to which, with the picturesque environs, a short visit may profitably be devoted.

Vicenza, like most of the larger towns of N. Italy, boasted in the 15th cent. of a School of Painting, which, though it was strongly influenced by Mantegna (born here in 1431, but active in Padua and Mantua alone), and never produced masters of the highest rank, yielded results of considerable importance. The earliest master of note was Giovanni Speranza, who, however, was soon surpassed by Bartolommeo Montagna (1450-1523). The gallery and the churches (Cathedral, S. Corona, S. Lorenzo) of Vicenza contain works by the latter, and he is represented at Padua and Verona also. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Dürer, boldly defined. His son, Benedetto Montagna, was unimportant, but his contemporary Giovanni Buonconsiglio (d. 1530), resembling the Venetians both in conception and colouring, has produced some pleasing works (e.g. the Pietà in the Museum, p. 221, and the Madonna at S. Rocco, p. 222). In the 16th cent. Vicenza lost its importance as a school of painting, but attained a high reputation in the province of Architecture, having given birth to Andrea Palladio (1518-80), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristic of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early-Renaissance was too apt to revel. His finest churches are at Venice, but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

We enter the town by the W. gate, Porta del Castello (Pl. B, 3), near which rises a monument to Garibaldi by Ferrari, erected in 1887. On the left is the Palazzo Muzzan; to the right, in the S.W. angle of the Piazza Castello, is the Casa del Diavolo (Pal. Giulio - Porto), a large unfinished palace by Palladio, with two stories united by a row of Corinthian columns with a rich cornice. We follow the long Corso Princips Umberto. On the left is the new church of S. Filippo Neri (Pl. B, 3), opposite which is the Palazzo Loschi, with a Bearing of the Cross described as an early work of Giorgione (fee 1/2 fr.). — The next cross-street on the right leads to the Duomo (Pl. B, 3), consisting of a broad and low nave with wide vaulted arches, side-chapels in place of aisles, a choir much raised and covered with a dome, and a crypt below it. To the right in the piazza is the Vescovado, or episcopal palace, a handsome Renaissance building (1543), the court of which to the right contains an elegant little early-Renaissance arcade (1494). The piazza is embellished with a Statue of Victor Emmanuel II., by Benvenuti, erected in 1880.

We may proceed hence direct by the Via Garibaldi, or we may continue to follow the Corso (where No. 2140 on the right, Pal. Trissino, now Porto, by Scamozzi, 1588, deserves notice), and go through the Via del Monte, to the right (opposite which is the Via Porti with numerous palaces), to the handsome Piazza de' Signori. with two columns of the Venetian period. Here rises the **Basilica Palladiana (Pl. C, 2, 3), with its grand colonnades in two stories, the lower Doric, the upper Ionic, surrounding the Palazzo della Ragione (town-hall), an earlier building in the pointed style. These colonnades, begun in 1549, are one of Palladio's earliest works. On the first floor is a large hall with a finely vaulted wooden roof (not always open). The slender red tower is 265 ft. in height. Adjacent is the Tribunale. — Opposite the Basilica is the Palazzo Municipio, formerly del Capitanio, also by Palladio (1571), adjoining which is the Monte di Pietà (1553 and 1620). — By the Basilica rises a Statue of Palladio in marble, by Gajassi (1859).

We return to the Corso, in which, to the left, is the Pal. Schio, Gothic, with Renaissance portal. — On the left, at the E. end of the Corso, is the Casa di Palladio, with façade once painted. We next reach, on the right, in the Piazza Vittorio Emanuele, the —

*Museo Civico (Pl. C, 2), established in the *Pal. Chiericati*, one of *Palladio's* finest edifices, seriously injured in 1848, but restored in 1855 (open daily 11-2, free; 9-11 and 2-4, fee ¹/₂-1 fr.).

GROUND FLOOR: Roman antiquities from an ancient theatre. — The UPPER FLOOR contains the *Pinacoteca. Ante-chamber: 1. Tiepolo, Madonna; 2. Jac. Bassano, Senators before the Madonna; opposite, no number, Strozzi, Christ with Simon the Pharisee. The cabinets contain ancient terracottas and bronzes, mediæval coins, etc. — Room I: (right) 17. Cignaroli, Madonna and Child worshipped by saints; *6. Van Dyck, The four ages. — Room II. Entrance-wall, 38. Titian, Resurrection of Christ; opposite, 10. Girol. Mocetto, Madonna; 12. Paolo Veronese, Madonna and two saints (injured). — Room III. Entrance-wall, Antonello da Messina, 16. Portrait (copy), 17. Ecce Homo; 22. School of Perugino, Marriage of the Virgin; 20. Marco Palmezzano, Pietà; 18. Cima da Conegliano, Madonna in an arbour, the earliest signed work of this master (1489, tempera); beside the window, 10. Byzantine (attributed to St. Luke by an inscription), Madonna and Child; 31. Amberger (or Memling?), Portrait; 3. Memling(?), Crucifixion, with saints and monks; opposite the window, 28. Paolo da Venezia, Altar-piece (1333). — Room IV. contains the chief works of the Vicenza School. Montagna, 2. Madonna and four saints, with predella, 3. Adoration of the Child, both early works, in tempera; 5, 6. Montagna, Madonna; 8. Montagna, Presentation in the Temple; 17. Montagna, Madonna between SS. Onuphrius and John the Baptist; Buonconsiglio, 21. St. Catharine, *22. Pietà, an early work in tempera, very impressive; 23. Speranza, SS. Jerome and Thomas worshipping the Virgin; 24. Fogolino, Adoration of the Magi (much damaged). — V. Room. Portraits. — The following rooms contain engravings; in the last but one, fine glass from Murano; in the last, drawings and manuscripts of Palladio. — On the other side of the ante-room are rooms with inferior pictures; one of them (usually closed) contains water-colours by Tito Perlotto (d. 1858), of Vicenza. — The Natural History Collection contains valuable fossils: a fish, a palm, a crocodile, etc., most of them found near Vicenza.

In the vicinity is the *Teatro Olimpico (Pl. C, 2; custodian to the left, behind the theatre, Leva degli Angeli, No. 987; fee $\frac{1}{2}$ fr.)

designed by Palladio, completed in 1584, after his death, and inaugurated by the performance of the 'Œdipus Tyrannus' of Sophocles. Palladio adhered generally to the precepts of Vitruvius as to the construction of ancient theatres, but the building is far from being a mere imitation. The perspective of the stage is curiously deceptive. The orchestra in front of it is 5 ft. below the seats of the audience.

Returning to the Corso, we follow the first cross-street on the right to Santa Corona (Pl. C, 2), a Gothic church in brick with a

plain Lombardic façade.

Entrance-wall: fresco by Speranza, Madonna and donor; 2nd altar on left, Five saints by Bart. Montagna, beside it Angels by Speranza, frescoes; 3rd altar on left, S. Antonio giving alms, by L. Bassano; 4th altar, Madonna of the 14th cent., with angels by Fogolino (ca. 1530); 5th altar, Baptism of Christ by G. Bellini, in a fine frame, a late work (about 1510).

A street opposite, a little to the right, leads to Santo Stefano (Pl. C, 2); in the left transept, *Palma Vecchio, Madonna with SS. Lucia and George, an admirable example of his middle period.

Opposite, at the corner to the left, stands the Pal. Thiene, the front designed by Palladio, the back part (Banca Popolare), facing the Via Porti, being an early-Renaissance structure. Opposite to it rises the imposing Palazzo Porto-Barbarano (Pl. C, 2), by Palladio (1570), and farther on, to the left, is the Gothic Pal. Porto-Colleoni (Pl. C, 2), with a handsome portico. Retracing our steps to the Corso, we turn to the right into the Via S. Lorenzo, in which stands the Palazzo Valmarano (Pl. B, 2), by Palladio. At the end of this street is the fine Gothic church of S. Lorenzo (Pl. B, 2), containing the tomb of Bart. Montagna (p. 220), who painted the altar-piece on the 3rd altar to the right: SS. Lorenzo and Vincenzo.

In the W. part of the town is S. Rocco (Pl. A, 2), with a high-altar-piece by *Buonconsiglio, Madonna enthroned with SS. Sebastian, Bernard,

Peter, and Paul, prominent by its colouring (1502).

The route to the pilgrimage-church of Madonna del Monte on MONTE BERICO is either through the Porta S. Giuseppe (before passing through which we observe the Ponte S. Michele, Pl. C, 3, crossing the Retrone, by Palladio); or to the right from the railwaystation, past Villa Arrigoni (Pl. C, 4) and across the railway, to the arcade leading to the church. This passage, which rests on 180 pillars, and is 715 yds. long, was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. At the cross-roads (Pl. E, 6) a fine *View is obtained of the town and the Venetian Alps. The church of Madonna del Monte (Pl. C, 6), a little farther up, is in the form of a Greek cross with a dome. The present left transept was the original church (1428); over the altar to the right of the high-altar: *Bart. Montagna, Mourning over the body of Christ (1500). The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by P. Veronese (1572), torn to pieces in 1848, but

restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right of it is Il Genio dell' Insurrezione, a statue dedicated to them by the municipio of Vicenza (tolerable tavern).

From the above-mentioned cross-roads a road leads to the E. along the hill (comp. Pl. C, D, 5), from which a (2 min.) footpath diverges to the right, passing the Villa Fogazzaro and the Villa Valmarana (with frescoes by Tiepolo), to the famous, but now dilapidated *Rotonda; or Villa Rotonda Palladiana (Pl. D, 5), which lies 10 min. farther on at the E. base of Monte Berico. It is a square building with Ionic colonnades surmounted with pediments. In the centre is a circular domed hall. Admission by the door of the farm, to the right of the main entrance (knock; fee 1/2 fr.). — The return may be made by the high-road or (preferably) by the same way as the arrival.

The Cimitero, to the N.E. of the town (viâ Borgo Scroffa, Pl. D.1), contains the tomb of Palladio (d. 1580).

FROM VICENZA TO RECOARO, 27 M. Steam-tramway to Valdagno, 20 M., in 2 hrs. (fares 2 fr. 40, 1 fr. 20 c.), starting near the railway-station. Principal stations: 5 M. Tavernelle (p. 219), 7 M. Montechio Maggiore (Alb. Rosa d'Oro), with 3800 inhab. and the imposing Villa Cordellina (frescoes by Tiepolo; to the right), commanded by two ruined castles; 8 M. S. Vitale, whence a branch-line goes to Arzignano (11½ M., in 1¼ hr.). 20 M. Valdagno (870 ft.; Alb. Alpi), a small town with 2400 inhabitants. — Hilly road thence (7 M.; carr. in 2½ hrs.) to the chalybeate Baths of Recoaro (Gioractic. Reale Stabilimento. At the springs: Europa. Treatherey. Tree Corose getti, Reale Stabilimento, at the springs; Europa, Trettenero, Tre Corone, &c., in the village), visited annually by 7-8000 persons. Beautiful excursions. The Vicentine section of the Italian Alpine Club has published

a 'Guida Alpina di Recoaro' and has established a station for guides here.

A RAILWAY (20 M., in 1 hr.; fares 3 fr. 35, 2 fr. 40, 1 fr. 50 c.) runs from Vicenza to the N. by (8 M.) Dueville and (14 M.) Thiene (Alb. della Luna), with a château containing frescoes by P. Veronese, to Schio (665 ft.; Croce d'Oro; Stella d'Oro), a town wih 7400 inhab. and extensive woolfactories. The largest of these belongs to Sign. A. Rossi, who has founded a workmen's colony, rebuilt the church of S. Antonio Abbate, and erected the statue of a Weaver (by Monteverde). The cathedral of S. Pietro is of the 18th century. The cemetery is worthy of a visit. Schio is a good starting-point for excursions. - From Schio a steam-tramway runs N. to (12 M.) Arsiero, the chief place in the Val d'Astico (road from Arsiero vià Caldonazzo to Pergine and Levico, see p. 18); another to the W. to (3 M.) Torre, whence a good road ascends the valley of the Leogra to the Passo del Pian della Fugazza, the boundary between Italy and Tyrol, and then descends the valley of the Leno to Rovereto (25 M. from Torre; p. 18).

From Vicenza to Treviso, see p. 232.

Between Vicenza and Padua are $(34^{1}/_{2} \text{ M.})$ Lerino and (40 M.)Poiana di Granfion. To the S. the Monti Euganei (p. 315).

49 M. Padua, see p. 224. From Padua to Venice viâ Fusina,

see p. 231.

To the left, as the train proceeds, are seen the distant Tyrolese Alps. At (521/2 M.) Ponte di Brenta we cross the Brenta. — 581/2 M. Dolo (p. 231). - Near (61 M.) Marano an arm of the Brenta is crossed.

⁶⁶ M. Mestre (Railway Restaurant), a town with 4500 inhab.,

is the junction for the lines via Treviso and Udine to Trieste (R. 40) and via Portogruaro to Casarsa and to Udine (p. 291), and of the steam-tramway to (31/2 M.) Malcontenta (p. 231). - Venice, rising from the sea, now comes into view. The train passes Fort Malghera on the left, and reaches the Bridge (222 arches of 30 ft. span; length 21/3 M.), by which the train crosses the Lagune in 8 minutes.

 $71^{1}/_{2}$ M. Venice, see p. 234.

37. Padua.

Arrival. Padua has two stations: the Principal Station, outside the Porta Codalunga (Pl. D. 1), and the Statione S. Sofia (Pl. E. 3), for the lines to Fusina and Venice (p. 231) and to Piove (p. 231).

Hotels. *Croce D'Oro (Pl. b. D. 4), Piazza Cavour, R., L., & A. 21/2-3 omn. 3/4 fr.; *Fanti Stella d'Oro (Pl. a; D. 3), Piazza Garibaldi, R., L., & A. 3-4, B. 1½, dej. 3, D. 4, omn. ¾ fr.; both with good trattoria. — Also several modest inns, some of them without cuisine ('hôtel garni', 'locanda'): AQUILA NERA (Pl. c; D, 4), Piazza Cavour; Paradiso, adjoining the Hôtel Fanti; Due Croct Bianche, beside S. Antonio; Albergo del Sole d'Oro, Via S. Matteo 1150 (Pl. C, D, 3); Speranza, near the station.

Cafés. *Pedrocchi (Pl. C, P; D, 4), opposite the University, an im-

posing edifice with marble halls and columns; Posta, opposite Pedrocchi's; Vittoria, Piazza Unità d'Italia. - Restaurants at the hotels (see above); Gasparotto, in the Via S. Canziano, near the Piazza delle Erbe (Pl. C, D, 4); Stati Uniti, Via Maggiore 702. - WINE at Guerrana's, at the corner of the

Piazza Garibaldi (Pl. D. 3).

Cabs. 'Broughams' with one horse: to or from the station 1 fr., luggage 40 c., 1 hr. 1½ fr., each additional hour 1 fr.; drive in the town 50 c., at night 25 c. more.

Tramway from the station through the principal streets to S. Croce

(10 c.). — Omnibus from the station to the Piazza Cavour (Pl. D, 4).

Bookseller. Libreria all' Università, in the University (p. 230). — Post

Office near the Piazza Cavour (Pl. D. 4).
Sights. Walk from the station (Pl. D, 1), which lies 7 min. to the N. of the town, straight through the Porta Codalunga (Pl. C, 2); then to the left past the church of I Carmini (p. 229; *Scuola adjacent) to the Ponte Molino and the Strada Maggiore; through the latter to the Piazza dell' Unità d'Italia (p. 230), and to the left to the Piazza dei Frutti; through the Sala della Ragione (p. 230) to the Piazza delle Erbe (p. 230), with the Cafe Pedrocchi on the left; turn to the right to the Strada di S. Lorenzo, and (where there is a direction 'al Santo') again to the right into the Selciato di S. Antonio (Pl. D, 4, 5) leading to the "Santo (p. 226; Scuola, S. Giorgio, Museo Civico) and to S. Giustina; then back to the Café Pedrocchi, pass it, and cross the Piazza Cavour and Piazza Garibaldi to the right to the *Eremitani (p. 228) and the *Madonna dell'Arena (p. 228).

Padua, Ital. Padova, Lat. Patavium, the capital of a province, with 47,300 inhab., lies on the Bacchiglione, which flows through it in several branches. Its tortuous streets are generally flanked with low and narrow 'Portici' or arcades, but the chief thoroughfares have recently been widened by the removal of the portici on one side. Some of the numerous bridges over the different arms of the river date from the Roman period.

Padua traces its origin to Antenor, the mythical King of Troy, brother of Priam, and under Augustus was the wealthiest town in Upper Italy. All the ancient monuments were afterwards destroyed during the immigration of the barbarian hordes. In the middle ages the town sided with the Guelphs, and in 1318 appointed Jacopo da Carrara to the Signoria. The princes of this family were much harrassed by the Scalas of Verona and the republic of Venice, and at length succumbed in 1405, when Padua was annexed to Venetia. The University, founded by Bishop Giordano in 1222, and extended by Emp. Frederick II. in 1238, rendered Padua a very

famous seat of learning throughout the middle ages.

In the History of Art Padua is also an important place, its reputation as the chief seat of Italian learning having attracted many artists. The Florentine masters Giotto, Donatello, F. Lippi, and Uccello found abundant occupation here. The native artists were introduced to the antique by the classical scholars; and the school of art founded here by Squarcione in the first half of the 16th cent. exhibits a peculiar doctrinaire character. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and employed young artists to make drawings from these models. The greatest Paduan master was Andrea Mantegna (p. 214), and the school materially influenced that of Venice. The austere style peculiar to the Paduan pictures is perhaps due to the doctrinaire training of the artists and to the severe, Albrecht-Dürer-like character of Mantegna. A distinguishing characteristic of the school is its predilection for richness of decoration, for which Squarcione's collection doubtless supplied abundant models.

*S. Antonio (Pl. D, E, 5), the sepulchral church of St. Anthony of Padua (d. 1231; an associate of St. Francis of Assisi), commonly called 'H Santo', was begun in 1231; the principal part was completed in 1307, and the remainder in 1475 (when the domes were raised). The church was restored in 1749 after a fire. This huge structure with its six domes is 126 yds. long, 60 yds. across the transepts, 336 yds. in circumference, and 123 ft. high in the centre. The combination of the elaborate Byzantine dome (after the style of St. Mark's at Venice) with the Gothic basilica produces an effect that can hardly be styled happy.

In the lunette over the PORTAL: SS. Bernardino and Antonio holding

the monogram of Christ, a fresco by Mantegna (1452).

The Interior has been whitewashed. The nave and aisles are borne by twelve pillars; the semicircular choir has eight clustered columns, an ambulatory, and a series of eight chapels. — On the entrance-wall, to the right, is the tomb of Ant. Trombetta, with a bronze bust of the deceased by Riccio (1522). On the right and left near the beginning of the nave are two benitiers, with statuettes of John the Baptist and Christ, by Tiz. Aspetti (16th cent.).

RIGHT AISLE. By the 1st pillar a *Madonna enthroned with SS. Peter, Paul, Bernard, and Anthony, an altar-piece by Antonio Boselli of Bergamo.

— 1st Chapel: Altar with bronze reliefs below by Donatello, representing the miracles of St. Anthony; on the left the sarcophagus of General Gatta-

melata (p. 227), and on the right, that of his son.

RIGHT TRANSEPT. Cappella S. Felice, formerly S. Jacopo, erected in 1872, restored in 1773, with a fine alter of 1503, and Frescoes by Altichieri and Jac. Avanzi (1876), chief representatives of the earlier Verona School. Behind the alter a Crucifixion, in three parts. In the lunettes above and

on the side-walls, scenes from the legend of St. James.

LEFT TRANSEPT. *Cappella del Santo, a florid Renaissanc edifice begun by Gion. Minello after Riccio's design (1500) and continued by Jac. Sansovino and Falconetto, with four columns in front, and two elegant corner-pillars with reliefs by Matteo and Tommaso Gauro; between the arches are the Evangelists. Walls embellished with nine reliefs of the 16th cent., Scenes from the life of St. Anthony; (beginning to the left of the altar) 1. Ordination of St. Anthony, by Antonio Minello (1512); 2. Murder of a woman, afterwards resuscitated by the saint, by Giovanni Dentone; 3. Resuscitation of a youth, by Girolamo Campagna: 4. Resusci-

tation of a suicide surrounded by women, by Jac. Sansovino; 5. Resuscitation of a child, begun by Minello, completed by Sansovino (1528); 6, 7. Tullio Lombardo (1525), Discovery of a stone in the corpse of a miser instead of a heart, and Cure of a broken leg; 8. Miracle with a glass, begun by Gian Maria da Padova, finished by Paolo Stella (1529); *9. St. Anthony causes a child to bear witness in favour of its mother, by Antonio Lombardo (1505; beautiful, but somewhat cold, and inspired by a study of Greek sculpture). The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble. Beautiful white and golden *Ornamentation on the vaulting. To the right, in the ambulatory, is the early-Renaissance tomb of the jurist Raffaelo Fulgoso (d. 1427). Behind is the Cappella del B. Luca

Belludi, with frescoes by Giusto Padovano (1382; retouched).

Left Aisle. Adjoining the Cap. del Santo is the monument of the Venetian Admiral Caterino Cornaro (d. 1674), with two figures as supporters, two prisoners in fetters, and his life-size statue by Giusto le Curt; to the left is the monument of the jurist Antonio Roselli (d. 1466), in the early Renaissance style, probably by Bart. Bellano, of Padua, a pupil of Donatello.

CHOIR. The marble screen was designed by Donatello; on its inner side are twelve reliefs in bronze, from the Old Testament, ten by Bart. Bellano (1481-88), two (*David before the Ark, *Judith and Holofernes; the 3rd and 5th to the left) by Andrea Riccio (1507). The full-length portrait of St. Anthony, by the exit on the left, is said to be the best likeness. The symbols of the four Evangelists below the organ, also the angels with musical instruments, and the two reliefs on the altar (Miracles of St. Anthony) are by Donatello. By the altar is a bronze *Candelabrum, 111/2 ft. high, by Andrea Riccio, with a variety of Christian and heathen representations (1507-16). The "Crucifix in bronze, with the Virgin and the tutelary saints of Padua, is by Donatello; the marble work is attributed to Girol. Campagna. Above the door at the back of the ambulatory is a terracotta relief of the Entombment, by Donatello (badly placed; opposite is the Sanctuary, see below).

NAVE. By the 2nd pillar on the left, "Monument of Aless. Contarini (d. 1553), Venetian general, with six slaves as supporters. By the opposite pillar (2nd on right), the simple and chaste monument of Cardinal Pietro Bembo (d. 1547); by the 4th pillar on the left, monument of the Venetian admiral Hieron. Michael (d. 1557).

The SACRISTY contains mosaics in wood executed from Squarcione's designs by Lor. and Cristof. da Lendinara. The marble decoration is by Bart. Bellano (1469-72). - The adjoining Cappella del Capitolio contains some fragmentary frescoes by Giotto.

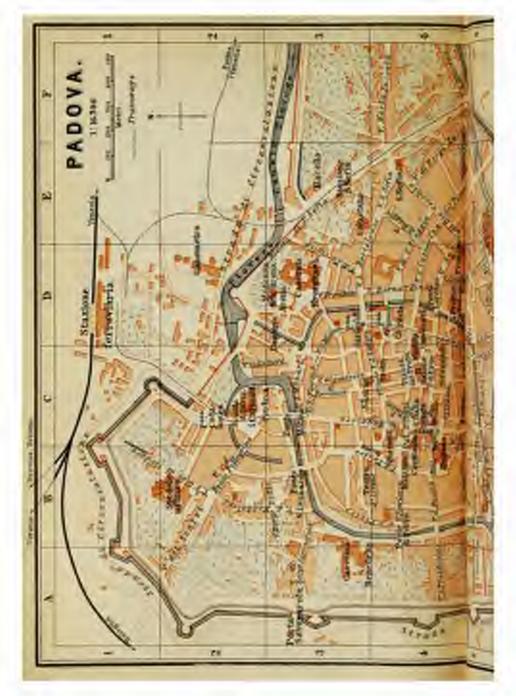
The Gothic Cloisters, entered from the S. aisle, with their wide and

lofty pointed arches, contain many ancient tombstones.

The Sanctuary (adm. 31/2 fr.), added to the church in 1690, contains a collection of admirable "Goldsmith's Work of the 15th and 16th cent., including the marshal's baton of Gattamelata, a reliquary with the tongue of St. Anthony, a Gothic censer, and a credence plate.

The Scuola del Santo (Pl. D, E, 6), on the S. side of the Piazza del Santo, the hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes from the life of the saint, like those in the Capp. del Santo (p. 225). Three of them are by Titian (1511), who had settled in Padua probably in consequence of the depressed state of Venice after the war with the League of Cambrai (1508). Written catalogue. Best light in the afternoon; fee 50 c.

By the entrance, to the right: I. Titian, St. Anthony giving speech to an infant to enable it to prove its mother's innocence; II. & III. by Hom. Canpagnola; IV. by an unknown carly Paduan master; V. by a pupil of Titian; VI. by Giov. Contarini; VII & IX. by Givel del Santo; VIII. & X. by Filippo da Verona; XI. Titian, Jealous husband, who has slain his wife; in the background St. Anthony promises her resuscitation





to the penitent; "XII. Titian, A youth, who has struck his mother in anger, punishes himself by cutting off his own foot, while the mother calls upon St. Anthony; XIII. & XIV. disfigured; XV. painted in 1775; XVI. also by a later artist; XVII. by Dom. Campagnola.

The adjacent Cappella S. Giorgio contains twenty-one *Frescoes

by Jacopo Avanzi and Altichieri (1377).

To the right, below, Legend of St. Lucia; above, Legend of St. Catharine; to the left, above and below, Legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light best.

In front of the church rises the equestrian *Statue of Gattamelāta (Erasmo da Narni; d. 1443), general of the army of the Republic of Venice in 1438-41, by Donatello, the first great specimen of bronze-casting of the modern Italian period, completed in 1453 (comp. p. 230).

To the right of the Scuola del Santo is the Museo Civico (Pl. D. E, 6), rebuilt in 1881 by Boito, with a fine façade and staircase, containing the civic Library, Archives, and Pinacoteca (fee).

In the CLOISTERS are columns, friezes, and other remains of a Roman temple, excavated near the Café Pedrocchi (see p. 224); also numerous Roman tombstones, the *Monument of the Volumnii (discovered at Monselice in 1879), mediæval coats-of-arms, memorial stones, etc.

On the upper floor, to the left, is the MUNICIPAL PICTURE GAL-LERY, containing numerous paintings, though few of importance. No. 1215, a Madonna by Romanino, is the gem of the collection.

We first enter the SALA EMO-CAPODILISTA: entrance-wall, to the left, 1. Girol. da Santa Croce, Madonna in clouds; to the right, 127. Girol. da Santa Croce, Holy Family with God in glory; 36. Fr. Morone, Madonna and Child; opposite the windows, 50. Bonifazio, Adoration of the Child; 480. School of Palma Vecchio (forged signature), Madonna and Child, with donors; 29. Vincenzo Catena, Madonna with saints, and worshipping priests, an early work; 12. School of Lotto, Madonna, SS. John the Baptist and Catharine, and donor; *18. Marco Basaiti, Madonna worshipping the Child, between SS. Peter and Liberale; 3. Boccaccino, Madonna and two saints; 8. Bonifazio II., Madonna and four saints; 275. Attributed to Titian (Paris Bordone according to Morelli), Christ meeting his mother (much injured); 106. Boccaccino, St. Agatha. — The Five Adjoining Rooms, to the left, contain the collection presented by Count Cavalli in 1890. Room I. Exit-wall: 1370. Paris Bordone (?), Christ and the Virgin; 1422. Rogier van der Weyden, Pieta; 1423. Previtali, Madonna and donor. Room II: to the right, 1387. Ercole de' Roberti, Mythological scene; 1411. Vinc. Catena, Madonna and two saints. Rooms III & IV. Drawings, engravings, etc.; also a small collection of gems. Room V. Sculptures, etc. At the window, 7. Virgin Mary, 2. Mary Magdalen, half-figures by Riccio (1530; from S. Canziano). — Passage to Large Hall: 1. Ant. Bonazza, Pieta, in Carrara marble. — The corridor to the right contains a small collection of majolica. cameos, church plate, etc. - LARGE HALL: End-wall, Flemish tapestry representing a procession of knights. Opposite the entrance, Dom. Campagnola, Beheading of the Baptist; 975. Dom. Campagnola, Baptism of a saint before the Madonna. — III. Hall: 710. Garofalo, Holy Family; 770. Romanino, Last Supper (1513); 659. Torbido, Half-length portrait of a youth with a wreath (injured); 654. Tiepolo, St. Patrick, Bishop of Ireland, healing a sick man; 300. Galeazzo Campi (attributed to Boccaccino), Madonna; 1215. Romanino, Madonna, large altar-piece in a handsome frame from S. Giustina (1513); 568. Style of Paolo Veronese, Martyrdom; 582. Luca Longhi, St. Justina; 765. Romanino, Madonna and Child, with two saints (1521); 615. Petrus Paulus Sassoferrato, Madonna between SS. Sebastian and Peter (1497). — BOTTACIN COLLECTION: Water-colours and sculptures; articles once belonging to Emp. Maximilian of Mexico. — Cabinet of Coins: Complete and valuable collection of coins and medals of Padua. Then a room with modern paintings and sculptures. — Library: Books relating to Padua. — Archives: Original documents concerning the canonisation of SS. Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petrarchesca', etc. We return by a passage containing antiquities discovered at and near Padua and some Egyptian antiquities.

In the Via del Santo, No. 3950 (E. of S. Antonio), in a neglected garden, stands the dilapidated *Palazzo Giustiniani* (Pl. E, 5), built by Falconetto in 1524, with interesting frescoes and stucco-work.

Eremitani (Pl. D, 3), an Augustine church of the middle of the 13th cent., judiciously restored in 1880, a long building with painted vaulting of wood, contains *Frescors by Andrea Mantegna and his contemporaries of the school of Squarcione, which are among the most important examples of Northern Italian art.

On the right and left are two Gothic monuments of Princes of Carrara, the ancient lords of Padua, in a style peculiar to this town. By the entrance-wall are two painted altars of terracotta, probably by Giov. Minello, that to the right with a fresco of 1512. In the centre of the left wall is the tomb of Count Benavidus (d. 1582), by the Florentine B. Ammanati.—On the walls of the Choir are poor frescoes by Guariento (beginning of

15th cent.), Scenes from the history of the Augustine Order.

The CAPPELLA S. JACOPO E CRISTOFORO, adjoining the right transept, is embellished with celebrated frescoes, now damaged, yet still very attractive, with ornamentation showing the indebtedness of the School of Squarcione to its study of the antique. The Evangelists on the ceiling are the poorest, and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists; the St. Christopher with the Infant Christ is by Bono of Ferrara; the two highest scenes, representing St. James as a worker of miracles, and St. James before the king, are by an unknown master (Marco Zoppo?); the adoration of the giant saint (central section on the right) is by Ansuino da Forli. The paintings on the wall and vaulting of the recesses of the choir are by Niccold Pizzolo, an able Paduan, who died young. By far the most important are the *Pictures with which Andrea Mantegna completed the cycle between 1450 and 1460. The left wall presents to us the life of St. James from his call to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step. The Execution and Burial of St. Christopher, the lowest pictures on the right wall, subsequently added by Mantegna, are sadly injured. - The large terracotta altar-relief of the Madonna and saints is by Giov. da Pisa, a pupil of Donatello (p. 225), but has been spoiled by a modern coat of paint.

Chapel on right of high-altar: Coronation of Mary, School of Giotto.

The Sacristy (entrance from the choir, to the left) contains an altarpiece with John the Baptist by Guido Reni (covered), and a Pieta by Canova, on the monument of a Prince of Orange who died at Padua in 1799.

On the N. side of the Piazza in front of the church is the entrance (a pinnacled iron gate; if closed, ring; adm. 9-4, 1 fr.; holidays 9-2, 20 c.; on high festivals, free) to the *Madonna dell' Arena (Annunziata, Pl. D, 2, 3), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, oblong in form, was creeted by the Paduan Scrovegno in 1303. Its walls and vaulting are completely covered with a series of **Frescoes by Giotto, most of them well preserved (restored by Botti). The period of their execution is determined by the fact that Dante and Giotto

met at Padua in 1306 (comp. pp. xl seq.). Morning-light best. Catalogues are provided for the use of visitors.

These frescoes represent the HISTORY OF THE VIRGIN and CHRIST, from the apocryphal Proto-Evangelium and the New Testament, and end, according to ancient custom, with the Last Judgment painted on the entrance-wall. The lower part of this last work, much injured, was probably executed chiefly by Giotto's pupils, but the master-hand is revealed in the youthful Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The UPPERMOST Row (beginning to the right of the choir-arch) relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The Birth of the Virgin and the Presentation of the Virgin in the Temple show scrupulous fidelity to nature. - The Sec-OND Row begins with the Annunciation (choir-arch), and depicts the youth of Christ and his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the Adoration of the Magi, the Flight into Egypt, and the Entry into Jerusalem. - The grandest flight of Giotto's imagination is seen in some of the paintings in the THIRD Row, mainly devoted to the Passion. The representation of Christ's sorrows as beginning with the Corruption of Judas (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed his predecessors in the nobility of his conception of the Sufferer, but has added a most effective and pathetic feature in the cherubs, who show every degree of sympathy and sorrow. The gem of the series, however, is the *Pieta*, or Christ wept over by the Virgin and his friends, its tone of composition being in admirable keeping with its tragic content. - The Lowest Row consists of allegorical figures of the Virtues and Vices in grisaille, and leads up to the Last Judgment, the Vices standing on the side of Hell, the Virtues on that of Paradise. The Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in the domain of placid gracefulness as in that of emotion and passion. — The Frescoes in the Choir (Death, Assumption, and Coronation of the Virgin) are by a later hand, and of little importance. By the rearwall is the monument of the founder of the church (d. 1336). On the altar, in front of this, is a figure of the Madonna by Giovanni Pisano, to whom the statue of Scrovegno, in the sacristy, to the left, may also be ascribed.

In the open space near the Porta Codalunga (Pl. C, 2, 3), in the vicinity, rises a monument to *Petrarch*, erected by the town on 18th June, 1874, the 500th anniversary of his death. — On the N. side of this space stand the small, aisleless *Church of I Carmini* and the **Scuola del Carmine** (Pl. C, 2; now a baptistery; sacristan in the cloisters), with sadly-damaged frescoes from the lives of Christ and SS. Joachim, Anna, and Mary.

Left of the altar: attributed to Titian, Meeting of Joachim and Anna, executed before the frescoes in the Scuola del Santo (p. 226; badly injured); Girolamo da Santa Croce, Birth of Mary, Presentation in the Temple, Purification, and Sposalizio; on the end-wall, Dom. Campagnola, Birth of Christ and Adoration of the Magi; the others by inferior masters. Altar-piece, "Madonna and Child in an attitude of benediction, by Palma Vecchio (?).

The Cathedral (Pl. B, 4), with a plain façade, was built by Righetto and Della Valle about 1550, in the late-Renaissance style. The Treasury (Tesoro) contains miniatures of the 12-15th centuries and handsome ecclesiastical vessels. Adjoining the cathedral on the N. is the Baptistery (Pl. B, C, 4), an elegant brick structure of the 12th cent., adorned with frescoes of 1380, ascribed to Giusto Padovano (opened by the sacristan). — In the adjacent Episcopal

PALACE is a hall with portraits of the archbishops, painted in fresco by *Montagnana*, including a portrait of Petrarch. The vestibule and the LIBRARY of the Cathedral Chapter each contain an interesting painting by *Semitecolo* of Venice (1367).

In the Piazza dell' Unità d'Italia (formerly P. de' Signori; Pl. C, 4) rises the Loggia del Consiglio, by Biagio Rossetti, a fine early-Renaissance work, consisting of an open arcade above a broad flight of steps, and containing a statue of Victor Emmanuel II. by Tabacchi. In front of it stands an ancient Column with the Lion of St. Mark. At the end of the piazza is the Pal. del Capitanio, with a clock-tower, once the seat of the Venetian governor, with a portal by Falconetto. Behind is the University Library.

Opposite are two streets leading to the PIAZZA DEI FRUTTI and the PIAZZA DELLE ERBE. On the E. side of the latter is the Palazzo del Municipio (Pl. C, D, 4), of the 16th cent., and on the W. side the modern Palazzo delle Debite. Between the two Piazzas rises the Palazzo della Ragione (Pl. C, 4), briefly called II Salone, a 'Juris Basilica' as the inscription records, erected in 1172-1219. The logge (containing Roman inscriptions and other antiquities) were added in 1306. The name 'Salone' it derives from its great Hall with vaulted wooden ceiling, formed in 1420, 91 yds. in length, 30 yds. in breadth, and 78 ft. in height.

At the entrance (Via del Municipio 1, by the iron gate; fee ½ fr.) are two colossal Egyptian statues of Neith, brought to Padua by the Italian Egyptologist Belzoni. The Great Hall contains a wooden model of Donatello's horse in the monument of Gattamelata (copied from the ancient horses of St. Mark's at Venice, p. 245). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 314). The walls are adorned with 300 frescoes, painted after 1420 by Giov. Miretto and others (much retouched), representing the influence of the constellations and the seasons on mankind.

The **University** (Pl. D, 4; about 1300 students) occupies a building called 'Il Bb', from a tavern with the sign of the ox which once existed in the vicinity. In the handsome colonnades in the court, erected in 1552 by Jac. Sansovino, are numerous names and armorial bearings of distinguished 'cives academici'.

A little to the E., at No. 3359 Ponte S. Lorenzo (Pl. D, 4), is Dante's House (comp. p. 228). In front of it is a mediæval sarcophagus, said to contain the bones of the Trojan Antenor, who, according to Virgil, was the founder of Padua.

In the Via delle Torricelle (Pl. C, 5, 6), near a small bridge over the Bacchiglione, is a round marble tablet in the wall, marking the spot where Ezzelino doffed his helmet and kissed the town-gate on capturing Padua in 1237 (inscription). — This street leads S. to the —

Piazza Vittorio Emanuele (Pl. C, D, 6, 7), formerly the *Prato della Valle*, originally a grassy dale, now a shady promenade adorned with a double series of 82 statues of illustrious men connected with

Padua. In the inner row to the left, No. 76. Steph. Bathori, 75. John Sobieski: in the outer row Tasso, Ariosto, Petrarch, Galileo, Gustavus Adolphus, Livy, Morosini, etc. A few only possess artistic value, such as those of Poleni and Capello by Canova. This spacious Piazza presents a busy scene at the time of the fair (fiera). which begins on the festival of St. Anthony (13th June) and lasts for three days. - On the W. side of the Prato is the Loggia Amulea (Pl. C, 6), a modern Gothic structure, used by the judges at the borse-races held on the Prato annually on 12th June. Below are marble Statues of Dante and Giotto, by Vincenzo Vela (1865).

At the S.E. angle of the Piazza is *S. Giustina (Pl. D, 7), a church of imposing proportions (132 yds. long), begun by Riccio in 1516, continued by Al. Leopardi in 1520-22, and completed after 1532 by Morone of Bergamo. The bare façade of brick is approached by a handsome flight of twelve steps. The interior consists of nave and aisles, flanked with rows of chapels; it is 364 ft. long and 98 ft. wide, with a transept 250 ft. long. The aisles are roofed with barrel vaulting, the nave with three flat domes. The transept and choir terminate in semicircular recesses and are surmounted by four lofty cupolas.

The church is paved with coloured marble. In the left transept is the sarcophagus of St. Luke, in the right transept that of St. Matthew. Over the high-altar, which contains the tomb of St. Justina, is the *Martyrdom of St. Justina, by Paolo Veronese. Beautifully carved *Choir-stalls from drawings of Campagnola (1560), in 50 sections, New Testament subjects above, and Old Testament below. In the chapel on the right of the choir, a Pieta, a large group in marble by Parodi (17th cent.). The old choir, the only remnant of the original church (entrance by door on the right of high-altar) also possesses fine carved stalls with intarsia-work. - The cloister-courts are now inaccessible, being used for military purposes.

The neighbouring BOTANIC GARDEN (Pl. D, E, 6) was founded by the Republic of Venice in 1545 at the suggestion of Prof. Bonafede, and is the oldest in Europe. It contains a Vitex agnus castus planted in 1550; a superb palm (Chamaerops, Palma di Goethe), planted about 1580, visited and described by Goethe in 1787, and enclosed within a building of its own since 1876; also a huge hollow plane-tree, planted in 1680; and a grove of exotic trees planted

in 1760, including a hickory (Carya) 117 ft. high.

FROM PADUA TO VENICE VIA FUSINA, 26 M., steam-tramway and steamer in 2¹/₂ hrs. (fares 3 fr. 5, 2 fr. 10, 1 fr. 35 c.). — Most of the tramway-stations are unimportant. At (4 M.) Ponte di Brenta (p. 223) we cross the Brenta and then skirt the Canale di Brenta. - 7 M. Stru, with the large Villa Nazionale, built about 1720 for the Pisani family by Count Frigimelica and Nazionale, built about 1720 for the Pisani family by Count Frigimelica and F. M. Preti, and bought in 1807 by Napoleon I. for Eugène Beauharnais, Viceroy of Italy. It has now been declared a national monument. The magnificent ball-room contains a huge ceiling-painting by Tiepolo: the Glorification of the Pisani (1762). There is also a beautiful garden. — 11 M. Dolo (Alb. Garibaldi), also a railway-station (see p. 223). — 14 M. Mira Taglio, with the villas of many Venetian families. The Pal. Contarini contains frescoes by Tiepolo. — 181/2 M. Malcontenta, connected with Mestre (p. 223) by steam-tramway. — 22 M. Fusina is the terminus of the tramway. Steamer to Venice, see p. 236.

From Padua to Rassano see p. 233. to Ralagna see R. Al. — Branch-

From Padua to Bassano, see p. 233; to Bologna, see R. 44. — Branch-line in 11/2 hr. from Padua (principal station) to Conseive and (171/2 M.) Bagnoli. Another from Padua (S. Sofia station) in 1 hr. to (11 M.) Piove.

38. From Vicenza to Treviso. From Padua to Bassano.

From Vicenza to Treviso, 371/2 M., railway in 21/4 hrs. (fares 5 fr. 50. 4 fr., 2 fr. 40 c.).

Vicenza, see p. 219. - 8 M. S. Pietro in Gu; 10 M. Carmignano, beyond which the Brenta is crossed; $12^{1/2}$ M. Fontaniva.

14 M. Cittadella (Alb. Cappello), with 4000 inhab., junction of the Padua and Bassano railway (p. 233). The town, with its walls, towers, and moat, was founded in 1220 for protection against the Trevisans, who had built Castelfranco in 1218. The Cathedral contains a Last Supper by Jacope Bassano; the Chiesa del Torresino an Entembment of the School of Mantegna. — 18 M. S. Martino di Lupari.

22 M. Castelfranco Veneto (*Alb. della Spada, prettily situated, R. & A. 2 fr.; Alb. & Tratt. al Vapore; Caffè del Genio, at the Spada, clean), a pleasant country-town with 3800 inhab., in the centre of which rise the towers and walls of its old castle, was the birthplace of the painter Giorgio Barbarelli, surnamed Il Giorgione (about 1477-1512), a marble statue of whom by Benvenuti adorns the piazza (1882). Behind the high-alter of the Cathedral is a *Madonna with SS. Francis and Liberalis by that master (1504; restored); in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by P. Veronese, early works brought from

the Villa Soranza (painted in 1551).

From Castelfranco (or better from Cornuda, p. 292) a visit may be paid to the Villa Giacomelli, near Maser, which may be reached by carriage in 13/4 hr. (A pleasant detour may be made by Fanzolo, p. 233.) — The *Villa Giacomelli (formerly Manin; open on week-days in fine weather only), often called Villa Maser, erected by Palladio (1565-80), is celebrated for its **Frescoes by P. Veronese, executed in 1566-68 for the Venetian patrician Marcantonio Barbaro, and ranking among the master's best works. They consist of mythological representations and scenes from social life, grandly conceived, while some of the illusive figures so common in the later period of art are introduced. Thus, by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. In the dining-room, upon its fantastically-painted architecture, are seated Ceres with her train and Cupids. The ceiling of the great hall is decorated with the Councils of the Gods and the Feast of the Gods on Mount Olympus. Those who wish to obtain a good idea of a patrician abode of the luxurious 16th cent. should not omit this excursion. The chapel attached to the villa contains stucco-work by Al. Vittoria. — About 41/2 M. to the W. of Maser, on a prominent ridge a little above the road to (14 M.) Bassano (p. 233), lies Asolo (Inn), the city (now with 900 inhab. only) to which the widowed queen Catharine Cornaro retired on her abdication. Catharine retained her title and signed herself Queen of Cyprus, Jerusalem, and Armenia, and Lady of Asolo. There she lived, dispensing justice, founding a pawnshop for the assistance of the poor, distributing corn, gratis, in years of distress, listening to the courtly conversation of Cardinal Bembo, and amusing herself in the gardens of her summer-house on the plain (Horatio F. Brown). The Parish Church contains a fine altar-piece by Lorenzo Lotto (early work; 1506).

25¹/₂ M. Albaredo; 30 M. Istrana; 33 M. Paese; 37¹/₂ M. Treviso, see p. 291.

From Padua to Bassano, 30 M., railway in 13/4-2 hrs. (fares 4 fr. 20, 3 fr. 15, 1 fr. 95 c.).

Padua, p. 224. The train crosses the Brenta. 3 M. Vigodarzere; 7 M. Campodarsego; 9 M. S. Giorgio delle Pertiche; 12 M. Camvosampiero.

From Camposampiero to Montebelluna, 18 M., railway in 1 hr. (fares 3 fr. 20, 2 fr. 25, 1 fr. 50 c.). — 71/2 M. Castelfranco Veneto (p. 232); 12 M. Fanzolo, with the Villa Emo, containing good frescoes by Paolo Veronese and Batt. Zelotti (1551). — 18 M. Montebelluna, see p. 292.

16 M. Villa del Conte; 201/2 M. Cittadella (see p. 232); 25 M.

Rossano: 26 M. Rosd.

30 M. Bassano (*S. Antonio; Mondo; Stella d' Oro), a charmingly-situated town of 6100 inhab., with old ivy-clad walls. The houses of the long market-place show traces of the early façade-painting so common in the towns of the Venetian Terra Ferma (comp. p. 292).

Near the market is the Civic Museum (10-3, in autumn 10-4; at other times, fee), containing a number of works by the Da Ponte

family, surnamed Bassano from their birthplace.

ROOM I.: Francesco Bassano (father of Jacopo), Madonna with SS. Peter ROOM I.: Francesco Bassano (lather of Jacopo), madonna with 55. Feter and Paul (1509); Jacopo Bassano (1510-92; the most eminent of this group of artists, who all paint in his manner), Nativity of Christ, and St. Valentine baptising a dumb girl; Leandro Rassano (d. 1623; son of Jacopo), Portrait of the Podesta Capello. — Room II. Voogd, Landscape, once the property of Canova. — Room III.: The original models of Canova's Venus and Hebe, and casts of Canova's works. — An adjoining room contains a collection of memorials of that master and drawings by eminent artists.

The CATHEDRAL, on the N. side of the town, beyond the Piazza del Terraglio, contains paintings by Jacopo Bassano: right, Assumption of the Virgin, with portraits of Charles V., the Doge of Venice, the Pope, etc.; left of the high-altar, Adoration of the Child; right, Martyrdom of Stephen. - The old palace of Ezzelino, the cruel Ghibelline leader, is now partly occupied by the arciprete (dean). The promenades encircling the town command beautiful views of the Alps and their spurs, and of the brawling Brenta, spanned by a picturesque timber bridge.

The Villa Rezzonica, 11/2 M. from the town, contains a basrelief by Canova (Death of Socrates) and other works of art. In the suburb Borgo Leone is the Villa Parolini, with a beautiful park.

Bonaparte defeated the Austrians under Wurmser at Bassano on 8th Sept., 1796, four days after the battle of Rovereto, having marched hither from Trent in two days. The covered timber bridge over the Brenta occupies the place of one blown up by the French on that occasion. -In 1809 Napoleon erected the district of Bassano into a duchy and con-

ferred it upon Maret, his secretary of state.

Possagno (Alb. Socal), Canova's birthplace, beautifully situated at the base of Monte Grappa, 10 M. to the N.E. of Bassano, is reached by a good road (diligence daily) passing Romano, the birthplace of Ezzelino, and Crespano. The domed church, in the style of the Pantheon, designed by Canova, contains his tomb, an altar-piece painted by him, and a fine bronze relief of the Entombment. The church and the bridge at Crespano (see above), which crosses the river by a single arch 118 ft. in span, were built with funds bequeathed by Canova for the purpose. The Palazzo, as his house is called, contains models and casts of his works.

From Bassano to Cornuda via Asolo and Maser, see above and p. 292;

to Trent, see p. 18.

39. Venice.

Arrival. The RAILWAY STATION (Café, mediocre) is on the N.W. side of the town, at the end of the Canal Grande (Pl. B, C, 3; the town-office is on the Piazzetta Leoncini, at the corner of the Piazzet di S. Marco). — Gondolas (p. 235; with one rower 1 fr., at night 1 fr. 30 c., with two rowers 2 fr.; each heavy box 15 c.) and 'omnibus-boats' (not recomended; to the Piazzetta 25, at night 35, each box 15, fee 5 c.) are always in waiting. Steam-launches, which, however, only take lighter articles of luggage, are also at hand. — Gondola tariff for those who arrive by sea, see p. 235. Office of the Austrian Lloyd, in the Piazzetta, under the arcade of the Libreria; Office of the Navigazione Generale Italiana (Florio Ribattino Steamship Co.), Via Ventidue Marzo 2413 (Pl. F, 6); Cook & Sons'

Ticket Office, Piazza S. Marco.

Hotels (comp. p. xviii). Hôtel de L'Europe (Pl. b; G, 6), in the Pal. Giustiniani, on the Grand Canal, opposite the Dogana del Mare and near the Piazza of St. Mark, R., L., & A. from 5, B. 2 fr.; *Hôtel Royal Danieli (Pl. a; H, 5), in the old Pal. Dandolo, E. of the Palace of the Doges, with railway ticket office and the dépendance Beaurivage, on the Riva degli Schiavoni, suitable for some stay; *Grand Hôtel (Pl. o; F, 6) in the old Pal. Ferro, opposite S. Maria della Salute; *Hôtel Brt annia (Pl. c; G, 6), in the Pal. Zucchelli, opposite S. Maria della Salute, R. 3-5, L. 1/4, A. 1, B. 13/4, déj. 31/2, D. 5, pens. from 12, omn. 1 fr., well managed, all of the first rank. — 'Grand Hôtel d'Italie or Bauer-Grünwald (Pl. h; G, 6), Campo S. Moisè, Via Ventidue Marzo, with its S. side facing the Grand Canal, patronized by Germans, R. 21/2-4, L. 3/4, A. 3/4, D. 5, B. 11/2, déj. 3, pens. 9-15 fr.; Victorata (Pl. g; G, 5), in the Pal. Molin, R., L., & A. 21/2-4, B. 11/2, déj. 3, D. 41/2, pens. from 9 fr.; *Luna (Pl. f; G, 6), to the W. of the royal garden, close to the S.W. side of the Piazza of St. Mark, R., L., & A. 4, B. 11/4, D. 4 (wine extra), pens. 8 fr. — *Hôt. de Rome & Pens. Suisse, Hôt. Milan & Pens. Anglaise, pens. 7-9 fr., both on the Grand Canal, opposite S. Maria della Salute, Bellevue (Pl. d; G, H, 5), Piazza of St. Mark, R. 2-3, L. & A. 1, D. 4, Pens. 8-9 fr.; S. Marco (Pl. e; G, 5), Piazza of St. Mark, R., L., & A. 3/2/2-6, B. 11/2, fr.; Hôtel d'Angleterere, Riva degli Schiavoni, R., L., & A. 3/4, B. 11/4, déj. 21/2, D. 4, pens. 7-10, omn. 1 fr.; *Città di Monaco (Pl. l; G, 6), Canal Grande, not far from the Piazza of St. Mark, R., L., & A. 3/4, B. 11/4, déj. 21/2, D. 4, pens. 8-10 fr.; *Hôtel degli Schiavoni 4133, R. 2-4, L. 1/2, A. 1/2, B. 1, déj. 21/2, D. 3/2, pens. 11/4, déj. 21/2, D. 4, pens. 6-8 fr.; Alle Barche, Fondamenta S. Simone Piccolo, opposite the station, R., L., & A. 11/4-2 fr. — Good aecond-class hotels, in the Italian style, with trattorie: Albergo Orientale & Cappello Neeo, Procuratie

Pensions (see p. xix; even for a short stay). *Opiz, S. Polo-Traghetto alla Madonnetta 1430, Grand Canal, pens. with wine 7-9 fr.; Maison Barbier, Pal. Venier (p. 263), S. Vio, Fondamenta Venier 708, Grand Canal, with garden; *Beil-Da-Ru, Traghetto S. Gregorio, Grand Canal, pens. from 6 fr.; *Casa Kirsch, Riva degli Schiavoni 4156; Right, Calle dei Balloni 203,

S. Marco, pens. 6 fr.

Private Apartments (distinguished by a white placard on the shutters), easily obtained, are dearest on the Grand Canal and the Riva degli Schiavoni. The Fondamenta delle Zattere is quiet and pleasant, though somewhat remote from the Piazza of St. Mark. R. 1-2 fr. per day, 30-50 fr. per month. The following are recommended even for a short stay: Signora Foresti, Riva degli Schiavoni 4161; Signora Pacchessi, Calle S. Gallo 1073; Frau Gründel, Palazzo Swift, Canal Grande (S. Maria del Giglio 2467); Casa Fumagalli, Calle del Ridotto; Casa Zuliani, S. Vio, Fondamenta Venier 709; Frau Vianello-Chiodo, Casa Petrarca, Riva degli Schiavoni 416; Frau Rambuseck-Adami, Riva degli Schiavoni 4150; Frt. Hüller, Fondamenta della



Fenice 2531. It is usual to pay for a fortnight in advance, before which the tenant should take care that every necessary arrangement is made, 'tutto compreso'. — Travellers are cautioned against sleeping with open windows on account of the gnats (most troublesome from June to Oct.). Houses on the side-canals should be avoided. Mosquito-curtains (zanzarieri) and the pastilles ('fidibus contro le zanzare') sold by the chemists afford protection.

Restaurants (Trattorie). *Bauer-Grimwald, Via Ventidue Marzo, by the Gr. Hôt. d'Italie (p. 234), Viennese cookery, expensive but much frequented; *Caffe Quadri, with restaurant on the first floor (see below); Birreria Pschorr, see below. In the Italian style: *Cappello Nero, in the Merceria (p. 234); *Vapore (p. 234); Cavalletto (p. 234), high charges; simpler, L'antica Panada, Calle dei Specchieri, near S. Marco, often crowded in the evening; Città di Firenze, good wine, Calle del Ridotto; La Calcina (see above), all these good and moderate; Restaurants on the Lido (see p. 236). — Cyprus and other wines are sold by Giacomuzzi, Calle Vallaresso, near the S.W. corner of the Piazza of St. Mark (not for ladies), and others.

Beer. Birreria Pschorr, Campo S. Angelo (Pl. F, 5), with a garden, concerts on summer-evenings; Bauer Grünwald (see above); All Antico

Trovatore, Campo S. Bartolommeo (Pl. G, 4), beer only.

Cafés. In the Piazza of St. Mark, S. side: *Florian, the best known café in Venice, good ices, numerous newspapers; Caffè San Marco. N. side: *Quadri (see above). After sunset hundreds of chairs and small tables are placed in front of these cafés for the use of customers. — *Caffè della Borsa, on the Zecca (see p. 248); Giardino Reale (Pl. G, 6), open in summer only; Cufé Oriental, Riva degli Schiavoni, somewhat cheaper.

The Gondola and Barca take the place of cabs at Venice. Their chief station is by the Molo in front of the Piazzetta (p. 248; Pl. H, 6). The light, old Venetian Gondolas, with a low black cabin (felze) and black leather seat, hold 6 persons. They are painted black in conformity with a law passed in the 15th century. The Barca is a larger craft, open at the sides, covered with coloured material, and carrying 8 persons. The heavy indented iron prow (ferro), resembling a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the ferro, the highest part of the craft, clears them. The rower himself is halled as 'Poppe', from the poppa on which he stands. 'Cavar il felze' means 'to remove the cabin or covering'. The shouts of the gondoliers on turning a corner are weird and melancholy. When about to turn to the right they cry 'stai', to the left 'premi', each of these being usually preceded by 'sa' ('you know') or followed by 'oh' ('sa premi', 'stai oh!', etc.). 'Scia' means 'stop', and 'lungo eh' indicates that the gondola is about to keep straight on past the mouth of a lateral canal.

The Tariff, which must be shown on demand, includes not only the city, but also the islands of Murano, S. Lazzaro, and the Lido. Gondolas without numbers should be avoided. Gondola for 1-4, or a barca for 1-6 persons, with one rower ('remo'), for the first hour 1 fr., by night 1 fr. 30 c., for each additional hour by day 50 c.; whole day (10 hrs.) 5 fr. — To or from the station, see p. 231. From the steamers to the Piazzetta (two rowers required) 40 c., each box 15 c. For short distances a bargain should be made. Gondolas supplied by hotels are dear. For a second rower double the ordinary fare is charged, but a bargain may be made. One, however, suffices for trips in the town ('basta uno'). For public festivities bargaining is necessary. The loiterers who assist passengers to disembark (known as ganzieri or 'hookers', from their hooked poles) expect a few centimes. The traveller should select a boat without minding the importunities of the boatmen, whereupon the owner will soon present himself. If the gondola is hired by the hour, which is best for sight-seeing, the passenger shows his watch, saying 'all' ora'. In addition to the fare a small fee is always expected (for half day 1/2-1 fr.). If any difficulty arises it is best to apply to a policeman (Guardia municipale).

FERRIES (Traghetti) across the Grand Canal (5 c., after dusk 10 c., comp. Plau); from the Fondamenta delle Zattere to the Giudecca, 15 c.; from the Molo (Piazzetta) to the Giudecca 20, to 11 Redentore 30, to the Punta

della Salute 15, to S. Giorgio Maggiore 15 c.; from the Molo to the Giardini Pubblici (evening included) 50 c.; from the Giardini Pubblici to the Lido 60 c.; from the Fondamenta Nuove to the Cimitero or to Murano 30 c. The tariff is binding only at the fixed points shown on the Plan; travellers should let it be distinctly understood when they wish the 'traghetto' only. The passenger usually deposits the fare on the gunwale on landing.

(An interesting account of the gondolier, the guilds of the traghetti, the manner of making a gondola, and so on will be found in H. F. Brown's

'Life on the Lagoons'.

Steam Launches. Since 1883 a service of small steamboats (Vaporetti, also called Tramway) ply from 7 a. m. till dusk on the Canal Grande, and E. to the Giardini Pubblici. They start every 10 min. (1st Nov. to 31st March every 12 min.); fare 10 c. for each stage or for the whole distance (Sun. and festivals 15 c.). Stations (comp. the Plan): 1. Giardini Pubblici (Pl. L, 7); — 2. Veneta Marina (Pl. K, 6) for Via Garibaldi and the Arsenal; — 3. S. Zaccaria (Pl. H, 5), on the Riva degli Schiavoni; — 4. S. Marco (Pl. G, 6), by the Calle Vallaresso, near the S.W. corner of the Piazza of St. Mark; — 5. Accademia (Pl. E, 6), for the picture-gallery of the Academy; — 6. S. Tomà (Pl. E, 5), for the church of the Frari; — 7. S. Angelo (Pl. F, 5); -8. S. Silvestro (Pl. F, 4, 5); -9. Carbon and Riatto (Pl. G, 4), for the church of S. Salvatore and the Rialto Bridge (Carbon for travellers towards the railway-station, Rialto for those going towards the Piazza S. Marco); — 10. Cà d'Oro (Pl. F, 3), for S. Caterina and Madonna dell' Orto; — 11. Museo Civico (Pl. E, 3); — 12. S. Geremia (Pl. E, 3); — 13. Scalzi (Pl. D, 3) and S. Lucia (Pl. D, 4), for the railway-station, the former for those going towards the Piazza S. Marco, the latter for those arriving at the station; — 14. S. Chiara (Pl. C, 4), for the Giardino Papadopoli.

Steamers also ply as follows: avery by four the Piaz degli Schizzoni

Steamers also ply as follows: every hr. from the Riva degli Schiavoni to the Cotonificio (Pl. B, 6), vià S. Giorgio Maggiore (p. 287), S. Croce (for the Redentore, p. 288), Fondamenta delle Zattere, and S. Eufemia; every 1½ hr. from station Rialto No. 9 for Mestre (p. 223), fare 40 c.; to Fusina (p. 223) from the Riva degli Schiavoni or the Fondamenta delle Zattere. To the Lido, see below; to Murano, p. 289; to Torcello, p. 290; to Chioggia,

Guides (comp. pp. xvi, 238), other than those attached to the hotels (who are as a rule preferable), are generally to be found in the Piazza of St. Mark. They wear a silver badge with a number.

American Consul, H. A. Johnson, Esq., Ponte delle Ballotte 4700. British Consul, E. de Zuccato, Esq., Traghetto S. Felice, Grand Canal.

Bankers. Blumenthal & Co., S. Benedetto, Calle del Traghetto 3945 (register of American visitors); Fischer & Rechsteiner, Ponte delle Ballotte 4700; Levi Jacob d Sons, S. Maria Formosa, Calle Casselleria 5314; Papadopoli Brothers, S. Silvestro, Calle Malvasia 1364; Treves & Co., S. Maria del Giglio, Corte Barozzi 2156; Banca Veneta, Calle dell' Ascension 1255. - Money Changers: Credito Mobiliare, Bocca di Piazza 1239, opposite the Telegraph Office; Venice Art Co., S. Moise 1473.
Goods-Agents. Semmler & Gerhardt, S. Maria Formosa, Borgo loco

6117; Fischer & Rechsteiner, S. Salvatore, Ponte delle Ballote 4700, near the

post-office; Jud e Moro, next door to the Luna Hotel (p. 234).

Baths of every kind (galleggiante or floating baths) at the entrance to the Grand Canal, but muddy except at high tide. The excellent *Lido SEA-BATHS are much pleasanter (season from May to Oct.; temperature of the water 70-80° Fahr.). In summer a steamboat plies every hour in the morning and every half-hour in the afternoon (in winter four times daily) between the Riva degli Schiavoni (near the Ponte della Paglia; Pl. H, 6), and the Lido in 12 min. (Tickets must be taken before embarking, 25, incl. adm. to café-restaurant 50, incl. café and tramway 60 c.; there and back 40 c., or including tramway and bath, 11/2 fr.). From the landing-place (Cafes, not recommended) to the baths a walk of 10 min. (tramway 10 c.). Bath 1 fr. (ladies to the left, gentlemen to the right); less to subscribers; for taking care of valuables 10 c.; fee to attendant 10 c. - Connected with the baths are chalets for lodging visitors (R. 5 fr.; also pension) and a *Café-Restaurant (adm. 25 c. for non-bathers, comp. p. 236; dej. 2-21/2,

D. 4 fr.), where a band plays on summer afternoons. There is also an open-air theatre (tickets on board the steamer). — WARM BATHS at most of the hotels; also in the Luna (p. 234; salt and fresh water; 2 fr.) and at the Stabilimento Idroterapico, Pal. Orseolo, S. Gallo 1092 (Pl. G, 5). — LIEUX D'AISANCE (Luogo comodo; 10 c.), Calle dei Fabbri, near Piazza S. Marco, N. side, and Campo S. Bartolommeo, by the Ponte Rialto.

Post Office (Uffizio della Posta; Pl. G. 4, 5), to the N. of the Piazza of St. Mark (beyond the Merceria hands at the street-corners point out the 'Via alla Posta'); open from 8 a.m. till 9 p.m. Branch-office, Campo S. Moisè, adjoining the Hôtel d'Italie (p. 234). — Telegraph Office (Pl. G.

.6), to the W. of the Piazza of St. Mark.

Theatres. La Fenice (Pl. F, 5, 6), the largest in Venice, holding 3000 spectators, is rarely used. The following are open throughout the year: Goldoni (Pl. G, 5), prettily fitted up, Rossini (Pl. F, 5), and Malibran (Pl. G, 4; popular). In winter Marionette Theatre, Via Ventidue Marzo (6-9 p.m.). The box-office for all the theatres is at No. 112, under the Procuratie. 'Facanapa', a popular Venetian stage-character, may be seen at the Marionette Theatre. 'Pantaloon' ('Pantaleone') on the Venetian stage is a respectable medical man.

Bookseller. Ongania (successor to Münster), with lending-library, Piazza of St. Mark, S.W. corner; Olschi, Procuratie Nuove 71 and Riva del Vin 678 (Pl. G, 4), rare books and MSS.; Zaghis, Via Ventidue Marzo.— Reading Rooms in the Library of St. Mark (p. 253; free) and in the Pal. Querini (Pl. H, 4, 5; p. 273), with library, open 3-11 (Sun. and holidays 11-11), adm. free, on application to the librarian. Also Aleneo Veneto, Campo S. Fantin (Pl. F, 5), with periodicals and library (adm. 25 c.).— Newspapers. Gazzetta di Venezia and L'Adriatico.

Photographs: Naya, Piazza of St. Mark 75, views of all sizes, from the smallest at about 50 c. to the large and expensive size (28 by 36 inches), copies from drawings 60 c., from original pictures 2 fr.; Ponti (optician); Salviati (architectural pieces); Spinelli, Bertoja, Gajo (Anderson's photographs), etc. — Photographers: Vianelli Brothers, Campo S. Provolo 4711; Scattola, Campo S. Bartolommeo; Contarini, S. Moisè.

Shops. (The recommendations and even the attendance of guides or boatmen increase the prices; comp. Introd. xxiii.) The best are in the Piazza of St. Mark (generally dearer than elsewhere), in the Mercerīa (p. 269), and in the Frezzarīa, entered from the W. end of the Piazza of St. Mark, opposite the church. The Venetian glass, wood-carving, lace, jewellery,

mosaics, etc., are excellent of their kind.

The Venétian Glass Industry is described at p. 289. The chief manufactories, all at Murano (p. 289), with shops and offices in Venice, are those of the Compagnia de Vetri e Musaici di Venezia e Murano (manager G. Castellani), Campo S. Vio 731, on the Canal Grande, and A. Salviati & Co., Pal. Bernardo, S. Polo (p. 265), on the Canal Grande, with two shops in the Piazza S. Marco (branch in London). — Among many smaller manufactories may be mentioned those of Forlani, Ponte dei Dai S. Marco; Testolini, Piazza S. Marco; Nap. Candiani, Pal. Tron, Canal Grande. — Venetian Ornaments: Decio Podio, Campo S. Moisè 1464; Pallotti, Procuratie Vecchie 132. — Pearls: Weberbeck & Co., Fondamenta della Sensa 3217.

Sculptors (in wood): Besarel, S. Barnaba, Canal Grande; V. Cadorin, Fond. Briati 2534; Girardi & Capon, S. Giobbe 923, Cannaregio (in connection with the Industrial Home for Destitute Boys; see p. 238). — Lace: M. Jesurum & Co., SS. Filippo e Giacomo (Pl. II, 5), with interesting exhibition of ancient and modern lace, fixed charges; Melville & Ziffer, Pal. Gritti. — Antiquities and Objects of Art: Venice Art Co., S, Moisè 1473; Zuber, S. Marcuola, Calle del Traghetto 2177; Ant. Marcato, Pal. Della Vida, Canal Grande; V. Favenza, Calle dei Cerchieri 1263, Canal Grande, near S. Barnaba; Ricchetti, Pal. Garzoni, S. Samuele 3146; and many others.

Painters. Italian: E. Tito, S. Trovaso, Toletta, Campiello dello Squero 1171; Prosdocimi (water-colours), S. Trovaso, Campiello Grotto 1040; P. Fragiacomo, S. Angelo Rafaelle, F. Briati 2537; G. Ciardi, S. Barnabà, Ponte dei Pugni, F. Gerardini 2834; N. Bordignon, S. Barnaba, Ponte dei Pugni, F.

Gerardini 2834; Milesi, F. Ognissanti 1458; L. Nono, Zattere 1486; A. & S. Rota, Ponte Lungo 929, Zattere; M. Bartoluzzi, Pal. Canal S. Barnaba; etc. American: C. G. Dyer, Grand Hotel. German: Prof. Blaas, S. Angelo Rafaelle, Calle dei Guardiani 2406 A; v. Haanen, S. Barnaba, Fondamenta dei Pugni 3072; Prof. L. Passini, F. Carmine 3462; Ruben, Campiello delle Masche 82, S. Pantaleone; A. Wolf, Pal. Brusa, S. Pantaleone 3825 A.

Permanent Exhibition of Art of the Società Veneta Promotrice di Belle

Permanent Exhibition of Art of the Società Veneta Promotrice at Belle Arti. Pal. Reale. Modern Pictures at Plancich's, Via Ventidue Marzo.

Religious Services. English Church, Campo S. Vio 731; services Sun. at 8, 10.30, and 5.30. Rev. A. E. Carey, M. A., S. Gregorio 140. — Scottish Presbyterian Church, Piazza S. Marco 95; serv. Sun. 11 and 3. Rev. Alex. Robertson, D.D., Catecumeni 30, near S. Maria della Salutc. — Italian Episcopal Methodist Church, Ponte Fuseri. — Italian Baptist Church, S. Maria Mater Domini 2122. - Italian Free Church, Campo S. Margherita. - Waldensian Church, S. Maria Formosa, Pal. Cavagnis. — German Church, SS. Apostoli. — Greek Church, S. Giorgio dei Greci (p. 276; Sun., 10 a.m.). - Sailors' Institute, Fondamenta Minotto 156, at the back of the Church of Tolentini; Scripture Reader. Mr. P. H. Hansen. - Industrial Home for Destitute Boys, S. Giobbe 923, Cannaregio; secretary, Mrs. Hammond (visitors welcome; articles in carved wood, see p. 237).

The Climate of Venice is tempered by the sea and the Lagune, though cold N.E. winds are not uncommon in winter. The mean temperature of the year is 571/2 Fahr.; that of January, the coldest month, 37°; of February 41°; March 48°; April 56°; May 65°; June, July, and August 72-77°; September 69°; October 59°; November 481/2°; December 40°. The air is very humid, and often favourable to catarrhal affections, but rheumatism is prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. The water-works completed in 1890 supply good drinking water from the district of Castelfranco (p. 232). Invalids who intend wintering in Venice should choose rooms with a southern aspect. - Chemists: Zampironi, near S. Moise (Pl. G, 6); Bötner, Ponte S. Antonio 3305; Mantovani, Calle Larga S. Marco; Galvani, Campo S. Stefano; at the Ponte dei Baratteri. — Physicians: Dr. Cini, S. Tomà; Dr. Keppler, S. Polo, Calle Corner (F, 5), Palazzo Barbarigo della Terrazza 2765 B (2 p.m.); Dr. Kurz, S. Marco, Ponte dei Ferali, Calle Fiubera 951, near the Merceria (2-3 p.m.); Prof. Barker (English oculist, from Oct. to May only); Dr. Massaria, S. Moise, Campiello Teatro 2243; Dr. de Angelo, Merceria del Capitello (speaks English); etc. — International Clinical Institute (Poliambulanza Internazionale) in the Campo S. Polo, Calle del Marzer 2009, under the management of Drs. Cavagnis and Keppler (3 p. m.). - Dentists. De Essen, S. Marcuola, Pal. Gritti; Rogers, Calle Vallaresso 1329; Güssfeld, Via Ventidue Marzo; Sternfeld, Via Ventidue Marzo, Calle del Pestrin 2316.

Plan of Visit. For a stay of 3-4 days the following is recommended. Afternoon or Evening of arrival. Preliminary Voyage from the Piazzetta through the Grand Canal (p. 262) to its extremity; then under the iron bridge to the Canareggio, to the left of which is the Jews' quarter (the Ghetto, inhabited by the lowest classes); back hence by the Grand Canal to the Ponte Rialto, where we land; lastly walk through the Merceria to the Piazza of St. Mark: an expedition of 2-21/2 hrs. in all.

1st Day. S. Marco (p. 244); Palace of the Doges (p. 248); S. Giorgio

Maggiore (p. 287; ascend campanile); Redentore (p. 288); S. Sebastiano (p. 284).

2nd Day. S. Maria della Salute (p. 286); Accademia di Belle Arti (p. 255); Fran (p. 281); Scuola di S. Rocco (p. 283). Better distributed between two days if time permit.

3rd Day. S. Zaccaria (p. 272); S. Giorgio degli Schiavoni (p. 276); S. Maria Formosa (p. 273); S. Giovanni e Paolo (p. 273); S. Francesco della

Vigna (p. 215); Arsenal (p. 277); Giardini Pubblici (view, p. 277).
4th Day. S. Salvatore (p. 269); S. Giovanni Crisostomo (p. 270); Madonna de' Miracoli (p. 275); Pal. Vendramin (p. 267); Museo Civico Correr (p. 279). Lastly ascend the Campanile of S. Marco (p. 247).

Those who stay longer may visit the Lido (sea-baths, p. 288), Murano and Torcello (pp. 289, 290), Malamocco, and Chioggia (pp. 90, 291).

Admission is generally obtained to the Churches from 6 a.m. till 12 or 1 o'clock, after which apply to the sacristan (sagrestano, 50 c.). St. Mark's and S. Salvadore are open all day. At the Frari, Salute, S. Giovanni e Paolo, and (generally) S. Sebastiano visitors knock at the door; at the other churches one of the officious loungers may be sent for the sacristan (5 c.). For S. Rocco, see below. During the fortnight before Easter the altar-pieces are not shewn.

**Academy (p. 255): week-days, 9-3, 1 fr.; on Sundays and holidays,

10-2, gratis; closed on national holidays (p. xxii).

Arsenal (p. 277): week-days, 9-4, closed on Sun. and holidays.

**Palace of the Doges (p. 248): week-days, 9-3, 1 fr. 20 c., including the Pozzi; Sun. and holidays, 10-2, gratis; closed on New Year's Day, Easter Sunday, and Christmas Day. The tickets are in four parts and are valid for one day only.

Museo Civico Correr (p. 279): daily, 9-3, 1 fr.; Sun. and holidays free.

The Museum is a steamboat-station (p. 236).

The Private Palaces (Vendramin, Papadopoli, Rezzonico) are generally shown between 9 and 4, in some cases by written permission only (pp. 267, 265, 264). Fee to attendant 1 fr.

*Scuola di San Rocco (p. 283), daily 9-5 in summer, 9-4 in March, April,

Sept., & Oct., 10-3 in winter, 1 fr., incl. the Church of S. Rocco. Seminario Patriarcale (p. 287), daily 9-11 and after midday, 1/2 fr.

The gondoliers name the palaces and churches as they pass. Interesting walks may also be taken with the aid of the plan. Some of the chief routes, e. g. from the Piazza of St. Mark to the station and the post-office, are indicated by notices on the street-corners. In case of doubt a boy may easily be found to show the way (5-10 c.).

The Carnival, which formerly presented a gayer and lighter scene at Venice than in any other city of Italy, has of late entirely lost its significance. — The city authorities sometimes give Serenades, i.e. concerts with illuminations on the Canal Grande. — The Regattas held periodically on the Grand Canal are characteristic and interesting. The course is from the Public Gardens to the Railway Station and back to the Pal Foscari.

Streets and Divisions. Venice is divided into the six districts ('sestieri') of Castello, San Marco, Canareggio, Santa Croce, San Polo, and Dorsoduro; and the houses are numbered by these districts. Thus 'Fondamenta Carmine 3462' means house No. 3462 of the 'sestiere' of Dorsoduro, in the Fondamenta Carmine. 'Calle' means a street between two rows of houses, 'fondamenta' is a street flanked on one side by a canal. 'Salizzada' is a paved street, 'rio terra', one made by filling up a canal ('rio'), 'piscina', a broader street made by filling up a fish-pond. 'Campo' (comp. p. 243) is a square or open space.

History. For the early history of Venice, see p. 200. The foundation of the Eastern supremacy of Venice was laid by Doge Enrico Dandolo (1192-1205), who conquered Constantinople in 1204. In consequence of this Venice gained possession of numerous places on the coasts of the Adriatic and the Levant, from Durazzo to Trebisond, and of most of the Greek islands, including Candia. During the conquest and administration of these new territories there arose a class of nobles, who declared themselves hereditary in 1297 and excluded the rest of the people from all share in the government. The supreme authority lay with the Great Council (Consiglio Maggiore), which consisted of all members of the Nobili above twenty. The executive was vested in a Doge, or Duke, and six counsellors, with whom was associated the Council of the Pregadi. The Pregadi were afterwards united with the higher officials to form the Senate. The duty of the Avvogadori di Comune was to see that the public officials governed constitutionally. After the conspiracy of 1310 the sovereignty was vested in the Council of Ten (Consiglio dei Dieci), which controlled every department of government, and from which the State Inquisition was developed in the 16th century.

With her rival GENOA the Republic came repeatedly into violent conflict, losing many of her conquests in the East; but the Genoese were at length totally defeated by Doge Andrea Dandolo in 1352. His successor Marino Falieri plotted for the overthrow of the aristocracy, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the regime of Andrea Contarini (1367-82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese captured Chioggia, but they were surrounded in the Lagune and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1386 Antonio Venier (1382-1400) occupied the island of Corfu, and afterwards Durazzo, Argos, etc. Under *Michele Steno* (1400-14) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405); in 1408 the Republic gained possession of Lepanto and Patras, and in 1409 of Guastalla, Casalmaggiore, and Brescello. In 1421 Tommaso Mocenigo waged war successfully against Hungary. In 1416 the Venetian fleet under Loredan defeated the Turkish at Gallipoli, and in 1421 it subdued all the towns of the Dalmatian coast, so that Venice now held the entire coast from the estuary of the Po to the island of Corfu. Mocenigo's successor was Francesco Foscari (1423-57). In 1426 Brescia fell into the hands of the Venetian general Carmagnola: but in 1431 fortune turned against him, he was arraigned for treason, and in 1432 executed (p. 55). In 1449 the Venetians took Crema, but were unable to prevent the elevation of Sforza to the dukedom of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Suspected by the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he was deposed in 1457 and died a few days afterwards. — Under Cristoforo Moro (1462-71) the Turks conquered the Morea, where a few fortresses only were retained by Venice. In 1483 the Republic acquired Zante, and in 1489 Cyprus also, which was ceded by Catharine Cornaro, wife of King James of Cyprus.

The 15th cent. witnessed the zenith of the glory of Venice. It was the focus of the commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. Its annual exports were valued at 10 million ducats, 4 millions being clear profit. It possessed 300 sea-going vessels with 8000 sailors, 3000 smaller craft with 17,000 men, and a fleet of 45 galleys carrying 11,000 men, who maintained the naval supremacy of the Republic. But in the middle of the 15th cent. an event of evil omen occurred: Constantinople was captured by the Turks in 1453, and the supremacy of Venice in the East was thus undermined. The crowning blow, however, was the discovery of the new sea-routes to India at the close of the century, by which its commerce was diverted to the Portuguese. Yet the arts, which had meanwhile been silently developing, shed a glorious sunset over the waning glory of the mighty Recublic.

The opening of the 16th cent. brought new losses. In 1508 Venice

signed a humiliating peace with Bajazet II., to whom she ceded the whole of the Morea. The League of Cambrai, formed by the Pope, the Emperor, and the Kings of France and Aragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the Republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were also prejudicial to Venice, but her power was most seriously impaired by her continuous struggle against the Osmans. In 1540 she lost Nauplia, the islands of Chios, Paros, and others, and in 1571 Cyprus also, notwithstanding its brave defence by Bragadino. In the naval battle of Lepanto (1st Oct., 1571) the Venetian fleet distinguished itself greatly. In 1659 the island of Candia was conquered by the Turks. The Venetians, however, under Francesco Morosini and Königsmarck, were victorious in the Morea in 1684, and conquered Coron, Patras, Corinth, etc.; in 1696 and 1698 they again defeated the Turkish fleets, and by the Peace of Carlowitz in 1709 they regained the Morea; but the Turks reconquered the peninsula in 1715, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in history. She retained her N. Italian possessions only, remained neutral in every war, and continued to decline in power. On the outbreak of the French Revolution Venice at first stoutly opposed the new principles; on

the victorious advance of the French she endcavoured to preserve her neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, he broke off his negotiations and took possession of the city on 16th May, 1797. The last doge was Lodovico Manin (1788-97). By the Peace of Campo Formio (1797) Venetia was assigned to Austria, by that of Pressburg (1805) to the kingdom of Italy, and in 1814 to Austria. At length in 1848 Venice declared herself a Republic under the presidency of Daniele Manin; but after a siege of 15 months it was taken by Radetzky in Aug., 1849. Lastly, the war of 1866 led to the union of Venetia with the kingdom of Italy. See H. F. Brown's 'History of Venice', mentioned at p. 242.

kingdom of Italy. See H. F. Brown's 'History of Venice', mentioned at p. 242.

In the History of Art Venice has shown herself as independent of the mainland as in situation and political history. The surprise of the traveller who beholds Venice for the first time, even after having seen the rest of Italy, will also be felt by those who study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the BYZANTINE style, the oldest mosaics bear a Byzantine impress, and the same type is observable in other branches of art. The Palazzi Farsetti, Loredan, and Zorzi, and the Fondaco dei Turchi are Romanesque. Even during the period of Gothic Art the Venetians differed in their style from the rest of Italy, although several architects from the mainland (including perhaps Niccolò Pisano) appear to have aided in building their churches. Their palaces, which, as generally in Upper Italy, are the chief Gothic buildings, possess a still more marked individuality, and foremost among them is that of the Doges. They possess a large entrance colonnade; a loggia (portego) on the upper floor with windows close together in the middle; wings, treated chiefly as surfaces for painting; and everywhere a wealth of decoration and colour. Such are the Ca d'Oro, the Palazzo Foscari, and many others on the Canal Grande. Still more zealously did the Venetians cultivate the RENAISSANCE ARCHITECTURE, naturalised at the end of the 15th cent., much later than in the rest of Italy. In point of size the early-Renaissance buildings in Venice caunot compare with those of Tuscany, but they are more richly decorated, and retain the articulation peculiar to the earliest period. At a later period Venetian architecture may justly boast of holding out against the rococo style longer than Central Italy. Chief among Venetian architects were several of the Lombardi family, Jacopo Sansovino of Florence (1477-1570), Antonio da Ponte, and lastly Andrea Palladio of Vicenza (1518-80), who inaugurated a new era, especially in church-architecture, by limiting the façade to a single range of massive columns. Palladio's chief successors were Scamozzi and Longhena.

In the province of Sculpture the city possessed at the end of the 14th cent. two important masters in the brothers Massene. The Judgment of Solomon, on the Palace of the Doges (p. 249), was the most famous sculpture of the late-Gothic period in Venice. From the middle of the 15th cent. onwards the growing taste for monumental tombs gave abundant employment to the sculptors, and led to the execution of those magnificent monuments which still fill the churches of Venice. The names of the Buon, of the Bregni or Rizzi, of the Lombardi (immigrants from Carona, on the Lago di Lugano), and of Alessandro Leopardi (d. 1522) are the most important. After 1527 Jacopo Sansovino, sculptor and architect, was the leading master. His works, though often designed for pictorial effect, are more pleasing than those of Michael Angelo's school. His pupils were Girolamo Campagna and Alessandro Vittoria (d. 1608).

VENETIAN PAINTING did not begin to attract universal attention till the beginning of the 16th cent. (comp. p. lx). In the 14th cent. it was far inferior to that of other Italian schools, and though Giotto was engaged in the neighbouring town of Padua, it remained unaffected by his influence. In 1419 Gentile da Fabriano and Vittore Pisano were invited to Venice to decorate the doges' palace. In the 15th cent. the most noted masters were Giovanni (also named Alemannus), Antonio, Bartolommeo, and Alvise (Luigi) Vivarini, known as the Muranesi, Jacopo Bellini, fatherin-law of Mantegna, who influenced the Paduan school (p. 225), and Carlo Crivelli. Antonello da Messina introduced painting in oils into Venice about

1473, and the new method contributed powerfully to the development of the first purely Venetian artists in Gentile (1427-1507) and Giovanni Bellini (1428-1516), the sons of Jacopo. Giovanni Bellini, who had many pupils, is with Mantegna the most important master of the early Renaissance in N. Italy. Alike in composition (as in the 'santa conversazione', a peaceful, vet expressive group of saints with the Madonna), in his love of colour and appreciation of landscape, and in his conception of female figures. he may be regarded as the precursor of the glorious prime of Venetian painting. One of his contemporaries was Vittore Carpaccio (d. after 1519), a lively pictorial narrator, and to his school belonged Cima da Conegliano (about 1489-1508), Catena, Bissolo, and Andrea Previtali.

The first of the great masters of the late Renaissance was Giorgione (Barbarelli, 1477?-1510), but unfortunately only the altar-piece at Castelfranco (p. 232) is thoroughly authenticated as his work; though at Venice a Famiglia in the Pal. Giovanelli (p. 270) and an Apollo and Daphne in the Seminario Patriarcale (p. 287) are attributed to him. The peculiar glow of his colouring, an attribute which seems natural rather than acquired, imparts even to his isolated half-figures unwonted life and poetical charm, The first artist who fully developed that type of female beauty in which simple enjoyment of life is so admirably expressed was Jacopo Palma (Vecchio, 1480-1528). Surpassing all his fellows in celebrity, in fertility, and in the length of his career, next comes the great TIZIANO VECELLI (1477?-1576). His finest frescoes are in the Scuola del Santo and Scuola del Carmine at Padua, and though his oil-paintings are distributed throughout the galleries of Europe, several of his most striking works, chiefly

religious compositions, are still preserved at Venice.

Such was the vitality and vigour, and so great were the resources of the Venetian School, that even masters of secondary rank frequently produced works of the highest excellence. Foremost among these are Sebastiano del Piombo (1485-1547), who afterwards yielded to the fascinating influence of Michael Angelo, Rocco Marconi, the dreamy Lorenzo Lotto, Bonifazio I. ('Bonifazio Veronese'; comp. p. 203), Giovanni Antonio (da) Pordenone (d. 1539), whose carnation-tints are unsurpassed, and Paris Bordone (1500-70), whose portraits rival those of Titian. To a younger generation belongs Jacopo Tintoretto (Robusti, 1518-94), who squandered excellent abilities on superficial works (Vasari calls him 'il più terribile cervello, che abbia avuto mai la pittura'), and in his eagerness for effect lost the golden tints of his school. Paolo Caliari, surnamed Veronese (1528-86), on the other hand, though more realistic, maintains the best traditions of his school. Last among the masters of note were the Bassano's, Palma Giovane, and Padovanino. To the 18th cent. belong Tiepolo (d. 1770), a spirited decorative artist, Antonio Canale, an architectural painter, and his pupil Bern. Bellotto, both surnamed Canaletto,

all much admired by their contemporaries.

Visitors to Venice should be provided with 'Life on the Lagoons' (2nd edit., London, 1894), by Horalio F. Brown, an excellent little book, which furnishes answers to most of the questions about Venice that suggest themselves to the intelligent visitor. The same author's 'Venice: an Historical Sketch of the Republic' (1893) and 'Venetian Studies' (1887) are also recommended. It is, of course, well to be familiar with Ruskin's Stones of Venice', or at least with the 'Introductory Chapters and Local Indices, printed separately for the use of travellers' (in 2 octavo vols.; 1881), though the intelligent traveller will temper Mr. Ruskin's extreme and sometimes extraordinary statements with his own discretion. His 'St. Mark's Rest, the History of Venice written for the help of the few travellers who still care for her Monuments' is issued in the same form as the better-known 'Mornings in Florence'. The 'Venice' of Mr. J. C. Hare (3rd edit., 1891) is an interesting and convenient manual, and the 'Venetian Life' of Mr. W. D. Howells is one of the most charming books of its kind. Bernhard Berenson's 'Venetian Painters of the Renaissance, with an index to their works' (1894), will be found useful by the art-lover. The Rev. Dr. Alex. Robertson's 'Fra Paolo Sarpi' (2nd edit., 1894) deals with a critical epoch of Venetian history. See also the 'Renaissance in Italy', by J. A. Symonds, 'Venice', by the Hon. Alethea Wiel ('Story of the Nations Series'; 1894); and 'The

Makers of Venice', by Mrs. Oliphant. - Mr. Ruskin advises the traveller who is fond of paintings to devote his principal attention 'to the works of Tintoret, Paul Veronese, and John Bellini; not of course neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of only in Venice, and Paul Veronese . . . is not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings'.

Venice, Ital. Venezia, in 45° 27' N. latitude, lies 21/2 M. from the mainland in the Lagune, a shallow bay of the Adriatic about 25 M. in length and 9 M. in width. Its 15,000 houses and palaces, chiefly built on piles, and about 61/2 M. in circumference, stand on 117 small islands, formed by 150 canals, and connected by 378 bridges. The population, which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), amounted in 1890 to 158,000 (including the suburbs). Its trade has also improved since the middle of the century. The town is surrounded by a chain of strong forts (see the small map in the corner of the Plan, and also pp. 288, 290).

The Lagoons are protected from the open sea by long sand-hills (lidi), strengthened at their narrowest parts with bulwarks (murazzi) of masonry, 30 ft. in height and 40-50 ft. in width. On the side next the Lagoons the Murazzi are perpendicular, while towards the sea they descend in four terraces. The Murazzi on the lidi of Pellestrina and Sottomarina (near Chioggia; p. 291) date from the last period of the Republic. The Diga of Malamocco, a pier 11/4 M. long, extending into the open sea, was constructed by the Austrian government, after 1825, to protect Venice from the encroachments of the sea. A new mole, $4^{1/2}$ M. long, has lately been completed on the N. side of the Lido. The Lagoons are connected with the open sea by four entrances, of which those of the Lido and Malamocco are the most important.

The Lagoons consist of the 'laguna viva', and the 'laguna morta', which are of about equal extent. In the former the tide rises and falls about 21/2 ft.; the latter, shallower, and nearer the mainland, is unaffected by the tide. Venice is situated in the 'laguna viva'. At high water innumerable stakes ('pali'), rising from the water in curious groups (best seen from the tower of St. Mark), mark the sand-banks which surround the city, forming a complicated network of navigable channels. See the first chapter of Horatio F. Brown's 'Life on the Lagoons'.

The city is intersected by innumerable canals (rii), from which most of the houses rise direct, though some of them are flanked with narrow foot-paths. Among these houses extends a labyrinth of lanes (calli, la calle), paved with stone, brick, or asphalt, and alive with picturesque and busy throngs.

a. Piazza of St. Mark and Environs. Riva degli Schiavoni.

The **Piazza of St. Mark (Pl. G, 5), usually called 'La Piazza' (the other open spaces being 'campi'), a square paved with trachyte and marble, 192 yds. in length, on the W. side 61, and on the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. 'The Place of St. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre' (Howells). On three sides it is enclosed by imposing buildings, which appear to form one vast marble palace, blackened by age and the elements; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 248). The palaces on the N. and S. side were once the residence of the nine 'procurators'. the highest officials of the Republic after the Doge, whence their name Procuratie. The Procuratie Vecchie, or N. wing, were erected in 1496-1520 by Pietro Lombardo, Bartolommeo Buon the Younger. and Guglielmo Bergamasco. The Procuratie Nuove, or S. wing, begun by Scamozzi in 1584, together with the adjoining building (formerly the Library, p. 248), now form the Palazzo Reale, and contain handsome modern apartments with ancient and modern pictures (open on Sun. & Thurs., 12-3; entrance in the Piazzetta: custodian 1 fr. for 1-3 pers.). The edifice on the W. side, the Atrio, or Nuova Fabbrica, was erected in 1810, partly on the site of the church of S. Geminiano. The groundfloors of these structures consist of arcades, and contain the cafés and shops mentioned at pp. 235, 237.

The Piazza of St. Mark is the grand focus of attraction at Venice. On summer-evenings all who desire to enjoy fresh air congregate here. The scene is liveliest when the military band plays (Sun., Wed., and Frid., 7.30-9.30 or 8-10), and possesses a charm all its own. In winter the band plays on the same days, 2-4 p.m., and the Piazza is then a fashionable promenade. By moonlight the piazza is strikingly impressive. Indeed, there is, perhaps, no more fascinating spot in Europe than this huge open-air drawing-room.

A large flock of PIGEONS enlivens the Piazza. In accordance with an old custom pigeons were sent out from the churches on Palm Sunday, and nestled in the nooks and crannies of the surrounding buildings. Down to the close of the Republic they were fed at the public expense, but they are now dependent upon private charity. Towards evening they perch in great numbers under the arches of St. Mark's. Grain and peas may be bought for the pigeons from various loungers in the Piazza; and those whose ambition leans in that direction may have themselves photographed with the pigeons clustering round them.

The three richly decorated *Pedestals of the flag-staffs in front of the church were executed by Aless. Leopardi in 1505. The banners of the Republic which once waved here are now succeeded on Sundays and holidays by those of the Kingdom of Italy.

The nucleus of **S. Marco (Pl. 17; E, 4), the Church of St. Mark, the tutelary saint of Venice, whose bones are said to have been brought by Venetians from Alexandria in 829, is a Roman-

esque brick basilica, begun in 830 and rebuilt after a fire in 976. In the 11th and following centuries it was remodelled in a Byzantine style, and decorated with lavish and almost Oriental magnificence. The fanciful effect of the facade was enhanced by the Gothic additions it received in the 15th century. The edifice (250 ft. long, 168 ft. wide) is in the form of a Greek cross (with equal arms), covered with Byzantine domes in the centre and at the end of each arm. Around the W. and part of the N. transept is a vestibule covered with a series of smaller domes. On the S. side this contains the treasury, baptistery, and Cappella Zeno; and on the W. side it forms the façade. Above it a gallery runs round the upper part of the church. Externally and internally the church is adorned with five hundred marble columns (mostly Oriental), with capitals in an exuberant variety of styles. The mosaics cover an area of 45,790 sq. ft., and the interior is profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of them said to date from the 10th cent., belong chiefly to the period between the 12th and 16th cent., and afford interesting evidence of the aptitude of the Venetians for pictorial composition. - Since 1807 St. Mark's has been the cathedral of Venice, a dignity which once belonged to S. Pietro di Castello (p. 278).

Mr. Ruskin, in the 'Stones of Venice', lays great stress upon the colouring of St. Mark's, reminding the reader 'that the school of incrusted architecture is the only one in which perfect and permanent chromatic decoration is possible'. And again: - 'the effects of St. Mark's depend not only upon the most delicate sculpture in every part, but, as we have just stated, eminently on its colour also, and that the most subtle, variable, inexpressible colour in the world, — the colour of glass, of transparent alabaster, of polished marble, and lustrous gold'.

Over the principal portal are FOUR HORSES in gilded bronze, 5 ft. in height, which are among the finest of ancient bronzes, and the sole existing specimen of an ancient quadriga. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine sent

triumphal arch of Nero, and afterwards that of Trajan. Constantine sent them to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon to Paris, where they afterwards graced the triumphal arch in the Place du Carrousel, and in 1815 they were restored to their former position by Emp. Francis.

Façade. Mosates: Below, over the principal entrance, the Last Judgment, executed in 1836; on the right Embarkation of the body of St. Mark at Alexandria, and its Arrival at Venice, both of 1660; on the left the Veneration of the saint, of 1728, and Deposition of the relies of the saint in the Church of St. Mark, of the 13th century. — Above, on the left and right, are four mosaics of the 17th cent., Descent from the Cross, Christ in Hades. Resurrection. Ascension. — The quaint SQULPTURES. especially at Hades, Resurrection, Ascension. - The quaint Sculptures, especially at the main entrance (allegorical representation of the months, etc.), and the Byzantine reliefs in the walls deserve notice. Above are statues of the Evangelists under canopies; at the end, the Annunciation; above the

large central arch, a statue of Christ.

Entrance Hall (Atrio). The Mosaics in the vaulting, of which the older are in the Byzantine style of the 13th cent., represent Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man; in the following arch the Deluge; 2nd Dome, over the entrance to the church, St. Mark, executed in 1545 by the brothers Zuccati. - The three red slabs in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III., effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, 'non tibi sed Petro', to which the pope replied, 'et mihi et Petro'. — In the next arch, Noah, and the Tower of Babel; 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th Domes, Joseph in Egypt; 7th Dome, History of Moses.

The middle and right Bronze Doors are adorned with figures of

saints in enamel (niello) work, and are of Byzantine origin.

The **Interior consists of nave and aisles, crossed by a transept with aisles, with five domes and an apse. Its charm consists in the beauty of the main lines, the noble perspectives, and the magnificent decoration. The Pavement of stone mosaic dates from the 12th century. The Mosaics have lost their venerable appearance by recent restoration, but have gained in magnificence. Above the door are Christ, the Virgin, and St. Mark (13th cent.); in the arch above, the Apocalypse by Zuccato (1579). The foot of the Benitier on the right is enriched with fine antique reliefs. The Mosaics in the right aisle represent Christ in Gethsemane, with legends of the Apostles above (12th cent.); 1st Dome, Descent of the Holy Ghost; in the left aisle, Paradise, and Martyrdom of the Apostles (16th cent.). At the entrance-door of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.), and the Altar by the central pillar has an elegant Byzantine canopy. The Mosaics in the central dome of the nave represent the Ascension, and those on the S. and W. ribs, scenes from the Passion (12th cent.). The other mosaics are chiefly of the 16th and 17th centuries. By the screen, right and left of the approach to the high-altar, are two Pulpits (ambones) in coloured marble, one placed to the high-altar, are two Fulpits (ambones) in coloured marole, one placed on nine, the other on eleven columns. On the Screen are fourteen Statues in marble by the brothers Massegne (1393): St. Mark, the Virgin, and the Apostles, with a gilded Crucifix. On the Rood-Arch above, "Mosaics by Tintoretto.—Left Transert: above, on the left, a Mosaic of 1542, representing the genealogy of Mary; fine Renaissance Altar, and two bronze Candelabra, dating from 1520. Below is the entrance to the Cappella distribution to the Cappella of the Cappel S. Isidoro, with the tomb of the saint, admirably restored. — The RIGHT TRANSEPT also contains two bronze Candelabra, of the end of the 16th century. — In the corner is the entrance to the Treasury (p. 247).

On the front of each of the small cantorie or singing galleries, to the right and left of the Choir, are three reliefs in bronze, by Jac. Sansovino, from the life of St. Mark. On the balustrade of the Stalls are (centre) the four Evangelists in bronze, by Sansovino, and (sides) four Fathers of the

church, by Girolamo Caliari (1614).

The High Altar (Altare Maggiore) stands beneath a canopy of verde antico, borne by four columns of marble with reliefs of the 11th century. The *Pala d'Oro, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105 for the front of an altar, forms the altar-piece; it was re-arranged in the 14th cent. and furnished with Gothic additions. It is uncovered on high festivals only, but is shown daily, 12-2, by tickets (25 c.), obtained on the first floor of the 'Fabbrica' of St. Mark's, reached from the chapel adjoining the choir on the left (tickets for the treasury, p. 247, also obtained here). Under the high-altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high-altar is a second Altar with four spiral columns of alabaster, said to have belonged to the Temple of Solomon, of which the two white ones in the middle are semi-transparent. The Mosaics in the Dome represent Christ surrounded by Old Testament saints; those of the apse, Christ enthroned (1506). The door leading from the high-alter to the sacristy bears reliefs of the Entombment and Resurrection of Christ, and admirable heads of Evangelists and Prophets (said to be portraits of the leading Venetian artists of the time) executed in bronze by Sansovino (1556).

The Sacristy (Sagrestia), to the left, contains some fine mosaics on the vaulting (1524). In the lunette above the door is a Madonna by M. L. Rizzo (1530). Cabinets with inlaid work of 1523. — To the right of the high-altar: Cappella di S. Clemente, with altar-relief of the 16th cent., representing SS. Nicholas, James, and Andrew, and the Doge Andr. Gritti.

In the right aisle, close to the principal entrance, is the Battistero (closed, 12 fr.), in the centre of which is a large font of 1545. The bronze

lid, adorned with fine reliefs by Tiziano Minio of Padua and Desiderio of Florence, bears a bronze statue of John the Baptist, by Francesco Segala (1565). Upposite the door, the monument of Doge Andrea Dandolo (d. 1354). The stone over the altar is from Mt. Tabor. To the left of the altar the Head of John the Baptist, of the 15th cent.; below it is the stone on which he is said to have been beheaded. The mosaics in the vaulting date from the 13th and 14th centuries. In the central dome, Christ commanding his disciples to baptize the Gentiles in his name; the other mosaics are chiefly from the life of John the Baptist. — From the Baptistery we enter the "Cappella Zeno, containing the handsome "Monument of Cardinal Giambattista Zeno (d. 1501), entirely in bronze, designed like the altar by the Lombardi and Aless. Leopædi; on the sarcophagus is the figure of the cardinal, over life-size; below are the six Virtues by Pietro Lombardo. The handsome altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the "Madonna, St. Peter, and John the Baptist, and above, a relief of God the Father, by P. G. Campanato (1515); on the altar itself a relief of the Resurrection. To the right and left two lions in coloured marble.

In the right transept is the entrance to the Treasury (Tesoro di S. Marco, open daily, except festivals, 12-2; 25 c.; see p. 246): in front, an episcopal throne of the 6th cent., with symbolical reliefs; in a glass-case to the left, valuable Byzantine book-covers. On the table to the left, two Gothic silver candelabra. In the cabinet by the rear-wall, the sword of the Doge Morosini (p. 240). In the central cabinets is sumptuous church-furniture. Also

an antependium in beaten silver (14th cent.).

The Crypts, one under the choir and one under the marble pavement in front of it, are among the oldest parts of the edifice. They have recently been cleaned out, but are not open to the public except on St. Mark's Day.

The visitor is strongly recommended to walk round the Gallery inside the church in order to inspect the mosaics more closely. Ascent from the principal portal (sacristan $^{1}/_{2}$ fr.). The gallery outside the church should then be visited for the purpose of examining the bronze horses.

On the N. side of St. Mark's, under the arch of the transept, is the marble sarcophagus, borne by lions, of *Daniele Manin*, president of the republic in 1848 (d. at Paris, 1857).

On the S. side of the church are two short square *Pilasters, with Greek monograms, brought in 1256 from the church of St. Saba at Ptolemais (6th cent.), which was destroyed by the Venetians. From the Pietra del Bando, a block of porphyry at the S.W. corner, the decrees of the Republic were promulgated. Two curious Reliefs in porphyry, immured by the entrance to the Palace of the Doges, represent two pairs of knightly figures embracing each other. They are said also to have been brought from Ptolemais and are the subject of various more or less apocryphal legends (see Hare's 'Venice', 3rd edit., p. 22).

Opposite St. Mark's, to the S.W., rises the isolated square Campanīle (di S. Marco), 322 ft. in height. It was founded in 888, rebuilt in 1329, provided with a marble top in 1417, and in 1517 crowned with the figure of an angel nearly 16 ft. high. — The Loggetta, or vestibule, on the E. side of the campanile, erected by Sansovino in 1540 and lately restored, was once a rendezvous of the Nobili and afterwards a waiting-room for the guards during the sessions of the great Council. The bronze statues of Peace, *Mercury, Apollo, and Pallas, and the fine reliefs on the coping, by Sansovino, and the Bronze Gates, cast in 1750, deserve in-

spection. In the interior is a Madonna and Child with St. John, in terracotta (formerly gilded), by Sansovino.

The tower is always open (15 c. for each person). The ascent by a winding inclined plane of 38 bends, and lastly by a few steps, is easy and well-lighted. At the top is stationed a fire-watchman with a telescope. The "View embraces the city, the Lagune (comp. p. 243), the Alps, and part of the Adriatic; W. the Monti Euganei near Padua (p. 315); E. in very clear weather the Istrian Mis., rising above the Adriatic, a magnificent spectacle early in the morning or towards sunset. An unexpected feature in the view is that none of the canals of Venice are visible.

The Clock Tower (La Torre dell' Orologio), on the opposite side, at the E. end of the Old Procuratie, erected in 1496, probably from designs by the Veronese architect and sculptor Ant. Rizzo, rises over a lofty gateway, which forms the entrance to the Merceria (p. 269). On the platform are two giants in bronze, who strike the hours on a bell. The custodian of the clock explains the mechanism (½ fr.); entrance under the archway to the left, indicated by a notice.

From the S.E. corner of the Piazza of St. Mark to the Lagune extends the *Piazzetta (Pl. H, 5, 6), bounded on the W. by the Library, and on the E. by the Palace of the Doges.

The former **Library (Librerīa Vecchia), now united with the Procuratie Nuove to form the royal palace (p. 244), begun by Sansovino in 1536, is a magnificent building of the 16th cent., and one of the finest secular edifices in Italy. In plan it consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon a series of smaller fluted columns of the Ionic order. The effect is so fine as to justify certain liberties Sansovino has taken, such as that of enlarging the metopes at the expense of the triglyphs and architrave. The caryatides at the main portal are by Al. Vittoria. The interesting interior contains a large hall with ceiling-paintings by P. Veronese, Schiavone, and others, and wall-paintings by Tintoretto and Molinari.

'The Library of St. Mark remains the crowning triumph of Venetian art. It is impossible to contemplate its noble double row of open arches without echoing the judgment of Palladio, that nothing more sumptuous or beautiful had been invented since the age of ancient Rome' (J. A. Symonds).

In the direction of the Lagune are two Granite Columns, from Syria or Constantinople, erected here in 1180; one of them bears the Winged Lion of St. Mark (wings modern); the other St. Theodore on a crocodile, patron of the ancient republic, placed here in 1329. This used to be the place of execution, and is now the headquarters of the gondoliers (comp. p. 235). The Venetian phrase 'fra Marco e Todaro' corresponds to our 'between hammer and anvil'.—On the Lagune, between the Library and the Royal Garden, is the old Zecca (hence 'zecchino' or 'sequin') or Mint, also built by Sansovino in 1536, with the Caffè della Borsa (p. 235) on the groundfloor.

The **Palace of the Doges (Palazzo Ducale; Pl. H, 5), the W.

side of which (82 yds.) faces the Piazzetta, and the S. side (78 yds.) the Lagune, was founded in 800, afterwards destroyed five times, and as often re-erected in grander style. The exterior, lined with small slabs of coloured marble, and with two pointed arcades of 107 columns (36 below, 71 above), one above the other, is said to have been built in the Gothic style in 1424-42 by Giovanni Buon and his sons Pantaleone and Bartolommeo Buon the Elder. The upper arcade, called 'La Loggia', is remarkably rich. From between the two columns of red marble (9th and 10th from the principal portal), the Republic caused its sentences of death to be proclaimed. The capitals of the short columns below (which have no bases) are richly decorated with foliage, figures of men, and animals. On the cornerpillar next the portal are interesting figures of Numa Pompilius, Scipio, Emperor Trajan judging the cause of a widow, Justice, Moses, etc., all with inscriptions. The group above these is the *Judgment of Solomon by two unknown Florentines (comp. p. 241). At the corner towards the Lagune, Adam and Eve. Mr. Ruskin, who gives an elaborate description of these sculptures in his 'Stones of Venice', affirms that the capital under this group, 'in the workmanship and grouping of its foliage', is, on the whole, the finest he knows in Europe. At the S.E. angle, the sin of Noah; and in the centre of the Piazzetta facade, Venetia enthroned. All these are Gothic. A thorough restoration of the exterior was accomplished in 1873-89.

The transition from late-Gothic to Renaissance forms is illustrated by the fine portal adjoining St. Mark's, built in 1438-1443 by Giov. and Bart. Buon the Elder. It is called *Porta della Carta from the placards which announced the decrees of the Republic here. The figure of Temperance, below to the left, the charming Putti, climbing among the Gothic foliage of the tympanum, and the figure of Justice, above, are especially attractive.

The magnificent *Court, begun at the end of the 15th cent. by Ant. Bregno and Ant. Searpagnino, but only partly completed, has a florid façade on the E. side, probably by Ant. Rizzo. The little *Façade adjoining St. Mark's at the N.E. corner, by Gugl. Bergamasco (1520), is less gorgeous, but more happily proportioned. Within one of the highest windows to the left was the prison of the poet Count Silvio Pellico in 1822, before he was removed to the Spielberg at Brünn. In the centre of the court are two Cistern Fronts in bronze, of 1556 and 1559. On the façade of the Clock Tower, to the right, is a statue of the Venetian general Duke Francis Maria I. of Urbino by the Florentine sculptor G. Bandini. The other statues are antique, but freely restored.

The richly ornamented Scala dei Giganti, the flight of steps leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by Sansovino (1554). On the highest landing of these steps, in the later period of the Republic, the doges were crowned. Opposite are statues of *Adam and Eve, by Antonio Rizzo (1462).

The *Interior (admission, see p. 239; guide quite unnecessary; office on the first floor, to the right) is another noble specimen of Venetian art. Had not the fire of 1577 destroyed so many paintings, we should have been able here to trace the whole progress of Venetian art during its golden era. While the earliest Venetian painters devoted their energies to the church of St. Mark, the great masters of the 15th and 16th cent. were chiefly engaged in the Palace of the Doges. Their works having unfortunately perished, the palace now forms a museum of later masters only, such as Tintoretto, Palma Giovane, and Paolo Veronese, but still presents a most brilliant and attractive display of Venetian painting, so far as executed for behoof of the state. The excellent condition of the paintings is noteworthy; the gorgeous colouring of P. Veronese is nowhere better illustrated. Printed lists of the pictures are placed in each room (except on Sun. and holidays).

We ascend the Scala dei Giganti. Around the upper colonnade are modern busts of Venetian scholars, artists, and doges. The first staircase is the richly decorated Scala d'Oro of Sansovino, completed in 1577, once accessible to those only whose names were entered as 'Nobili' in the Golden Book. The stucco-work is by Al. Vittoria, the paintings by G. B. Franco. By this staircase we ascend on week-days (tickets on the second landing) direct to the upper story. — The next staircase, the Scala dei Censori, is the entrance on Sundays and festivals (p. 252).

The UPPER FLOOR, to which the Scala d'Oro leads, contains the apartments in which the authorities of the Republic held their meetings, and which retain much of their ancient splendour. We first enter a small anteroom, the —

I. ATRIO QUADRATO, with ceiling-paintings by *Tintoretto*, Doge Priuli receiving the sword of justice. On the walls portraits of senators, also by *Tintoretto*. — To the right is the —

II. SALA DELLE QUATTRO PORTE, restored in 1869; architectonic decorations by Palladio, 1575. Entrance-wall, in the centre: *Doge Ant. Grimani kneeling before Religion, by Titian (a late work; ca. 1555); the figures at the sides are by Marco Vecelli. The side-pictures are by Titian's pupils: left, Verona conquered by the Venetians in 1459, by Giov. Contarini. Over the windows in the entrance-wall: Neptune strewing the treasures of the deep at the feet of Venezia, by Tiepolo. Exit-wall: Arrival of Henry III. of France at Venice, by Andrea Vicentino; Doge Cicogna receiving the Persian ambassadors in 1585, by Carletto Caliari, son of P. Veronese. Magnificent ceiling: stucco-work by Sansovino, painting by Jac. Tintoretto and others. — Next we enter the —

III. ANTICOLLEGIO, opposite the Atrio Quadrato. Architectonic decoration and fine chimney-piece designed by Scamozzi. Opposite the windows, *Rape of Europa, by P. Veronese; Jacob's return to Canaan, by Bassano. Wall to the right: Forge of Vulcan, Mercury

with the Graces; opposite wall, Minerva driving back Mars, and Ariadne and Bacchus, all by Jac. Tintoretto.

IV. SALA DEL COLLEGIO. On the left, chimney-piece with statues of Hercules and Mercury, by Campagna. Over the door, Nuptials of St. Catharine (with a portrait of Doge Franc. Donà); to the left, Virgin in glory (with Doge Niccolò da Ponte), Adoration of the Saviour (with Doge Alvise Mocenigo), all by Jac. Tintoretto; over the throne a memorial-picture of the Battle of Lepanto, *Christ in glory (below, Doge Venier, Venetia, St. Mark, St. Justina, etc.), by P. Veronese; opposite, Prayer of Doge Andrea Gritti to the Virgin, by Tintoretto. Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Faith, *Venetia on the globe with Justice and Peace, all by P. Veronese.

'The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses and should pass the sunny summer mornings there again and again He will no otherwise enter so deeply into the heart of Venice'. — Ruskin.

V. SALA DEL SENATO. Over the throne, Descent from the Cross by Jac. Tintoretto, with portraits of the Doges Pietro Lando and Marc Antonio Trevisano; on the wall, to the left, Doge Franc. Venier before Venetia, Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the League of Cambrai, see p. 240), all by Palma Giovane; Doge Pietro Loredan imploring the aid of the Virgin, by Jac. Tintoretto. Above the exit, Christ in glory, with Doges Lorenzo and Girolamo Priuli, by Palma Giovane. Central ceiling-painting: Venice, Queen of the Sea, by Dom. Tintoretto.

Beyond this room (to the right of the throne) is the ANTE-CHAMBER to the chapel of the Doges, containing two pictures by J. Tintoretto, SS. Jerome and Andrew, and SS. Louis, Margaret, and George. — In the CHAPEL, over the altar, a Madonna by Sansovino. On the entrance-wall, Bonifazio (Previtali?), Israelites crossing the Red Sea; Bonifazio, Christ teaching in the Temple; after Giorgione(?), Christ in Hades. Exit-wall, Boccaccino, Madonna; School of Giov. Bellini, Madonna, in an elaborate landscape (retouched); Early Netherlands School, Mocking of Christ; Paris Bordone (?), Body of Christ, with two angels; above, P. Veronese, Forest-landscape. — We return through the Sala del Senato and from the Sala della Quattro Porte pass through an anteroom (left) to the —

VI. SALA DEL CONSIGLIO DEI DIBCI. Entrance-wall: Pope Alexander III. and Doge Ziani, the conqueror of Emp. Fred. Barbarossa, by Jac. Bassano; opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by Marco Vecelli. Back-wall: Adoration of the Magi, by Aliense. Ceiling-paintings partly copies of Veronese and partly by Zelotti and others; the *Old Man supporting his head with his hand (at the back) is by P. Veronese himself.

VII. SALA DELLA BUSSOLA, ante-chamber of the three Inquisitors

of the Republic. On the entrance-wall (the present egress) an opening, formerly adorned with a lion's head in marble, into the mouth of which (Bocca di Leone) secret notices were thrown. This room contains two pictures by Aliense: on the entrance-wall, Taking of Brescia, 1426, opposite, Taking of Bergamo, 1427; chimney-piece by Sansovino; opposite, Doge L. Donato kneeling before the Madonna, by Marco Vecelli. On the ceiling, St. Mark surrounded by angels, by Paolo Veronese (a copy). — The room to the right is the —

VIII. STANZA DEI TRE CAPI DEL CONSIGLIO. Central ceilingpainting, an angel driving away the vices, of the school of *Paolo Veronese*; chimney-piece by *Sansovino*, with caryatides by *Pietro da Salo*. To the left, Pietà by *Giov. Bellini*. Opposite, Madonna and Child, two saints, and Doge Leon. Loredan, by *Vinc. Catena*.—We now return to the Sala della Bussola and descend to the —

CENTRAL FLOOR, to which the Scala dei Censori leads direct (on Sun. and holidays, see p. 250). To the right is the Archaeological Museum (p. 254), to the left are the Library (p. 248) and the —

*SALA DEL MAGGIOR CONSIGLIO, 55 yds. long, 26 yds. broad, 47 ft. high, which was the assembly-hall of the Great Council, composed of all the Nobili above 20 years of age. The balcony affords a fine view of the lagoons, with the islands of S. Giorgio and the Giudecca opposite, and the Lido to the left. The ceiling-paintings, which represent battles of the Venetians, are by Paolo Veronese, Franc. Bassano, Jac. Tintoretto, and Palma Giovane; the best are *Venice crowned by Fame (in the large oval next the entrance) by Paolo Veronese, and the Delivery of the Doge's insignia to Niccolò da Ponte (in the rectangle in the centre), by Jac, Tintoretto. On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810). — On the walls are 21 large scenes from the history of the Republic by Leandro and Francesco Bassano, Paolo Veronese, Jacopo and Domenico Tintoretto, etc. On the E. wall Jac. Tintoretto's Paradise, the largest oil-painting in the world, with a bewildering multitude of figures, many of the heads of which are admirable. — The historical pictures consist of two series. The first illustrates in somewhat boastful fashion the life of Doge Sebastiano Ziani (1173-79), who accorded an asylum to Pope Alexander III. (comp. p. 245) and (in league with the towns of Lombardy) resisted the imperial demands; the second depicts the exploits of Doge Enrico Dandolo (p. 239).

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left towards the opposite end: 1. Meeting of Pope Alexander III. and Doge Ziani at the Monastery della Carità; 2. Parting audience of the Ambassadors of the Pope and the Doge on their departure for Parma, both by Pupils of Paolo Veronese; 3. (above the window) Presentation of the consecrated candle, by Leandro Bassano; 4. Ambassadors of the Pope and the Doge presenting to Emp. Fred. Barbarossa a petition for cessation of hostilities, by Jac. Tintoretto; 5. The Pope presenting a sword to the Doge, by Franc. Bassano; 6. (above the window) Departure of the Doge with the papal benediction, by Paolo Fiammingo; 7. Battle of Salvore (Pirano), defeat of the Imperial fleet, and

capture of Otho, the Emperor's son, 1177, by Dom. Tintoretto; 8. (above the door) The Doge presenting the captive Otho to the Pope, by Andrea Vicentino; 9. Pope Alexander permits Otho to repair to his father in order to negotiate a peace, by Palma Giovane; 10. Fred. Barbarossa kneeling before the Pope (p. 245), by Federigo Zuccaro; 11. (above the door) Conclusion of peace between the Pope, Doge, and Emperor at Ancona, by Girolamo Gambarato. — On the end-wall, 12. The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177, by Giulio dal Moro.

The series of pictures in honour of Doge Dandolo also begins on the entrance-wall, to which we return after seeing the first series. They run from left to right: 1. The Doge and French Crusaders swear alliance at St. Mark's in 1201 for the liberation of the Holy Land, by Giov. Le Clerc; 2. Storming of Zara in 1202, by Andrea Vicentino; 3. Surrender of Zara in 1202, by Dom. Tintoretto (over the door to the balcony); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelus, invoking the aid of the Venetians for his father in 1202, by Andrea Vicentino; 5. Taking of Constantinople by the Venetians and French, 1203, by Palma Giovane; 6. Second capture of Constantinople, in 1204, by Dom. Tintoretto; 7. Count Baldwin of Flanders elected Greek Emperor, 1204, by Andr. Vicentino; 8. Coronation of Baldwin by Doge Enrico Dandolo, 1204, by Aliense. (Above this, a black tablet on the frieze among the portraits of the Doges bears the inscription: Hic est locus Marini Falethri decapitati pro criminibus; comp. p. 240.) — Lastly: 9. Return of the Doge Andrea Contarini from his victory over the Genoese fleet near Chioggia, 1380, by Paolo Veronese.

The Corridor contains a bust of the Emp. Francis and portraits of several senators. — The Sala dello Scrutinio, or Voting Hall, is decorated similarly to the preceding room. The balcony affords a good view of Sansovino's Library.

On the frieze are portraits of the last 39 doges, down to Lod. Manin (1797). Entrance-wall: Last Judgment, by Palma Giovane, with portraits of his wife (in blue) in Heaven, Purgatory, and Hell; above, prophets. Left wall, towards the Piazzetta: 1. Victory over King Roger of Sicily, 1148, by M. Vecelli; 2. (beyond the door) Subjugation of Tyre under Domenico Michieli in 1125, by Aliense; 3. Victory of Michieli over the Turks at Jaffa, 1123, by S. Peranda; 4. Victory in the Lagoons over Pepin, son of Charlemagne, in 815; 5. Siege of Venice by Pepin in 809, both by A. Vicentino. — Opposite the entrance: Monument to Doge Francesco Morosini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens (p. 240). — Right wall: 6. Lazaro Mocenigo defeats the Turks near the Dardanelles, 1657, by P. Liberi; 7. (over the window towards the court), Destruction of Margaritino, 1571, by P. Bellotti; 8. Battle of Lepanto, 1571; 9. (over the second window), Conquest of Cattaro during the war against Genoa, 1378, both by A. Vicentino; 10. Recapture of Zara, 1346, by J. Tintoretto, — On the ceiling other scenes from the history of the Republic.

The celebrated LIBRARY OF ST. MARK (Bibliotheca Marciana; open daily, 9-4; special permission necessary for the MSS. and codices) contains, among other treasures, many rare MSS., splendid Byzantine book-covers of the 9-11th cent., a copy of Dante of the second half of the 14th cent., with numerous miniatures, and the *Breviario Grimani, a famous early-Flemish breviary of the beginning of the 16th cent., with beautiful miniatures by Gerard Horenbout and Lievin van Lathem. On the ceiling, Adoration of the Magi, by Paolo Veronese. Above the door is a portrait of Fra Paolo Sarpi (p. 271), by Da Ponte. — The reading-room is open to the public daily, 9-4, except on Sun. and festivals.

The Archaeological Museum, founded in 1846, occupies the rooms in which the doges resided down to the close of the 16th century. It contains ancient sculptures in marble, Greek and Roman, most of them brought home as booty by the Venetians from their campaigns, but ill-preserved and often spoiled by restoration.

I. Room (Galleria d'Ingresso). 85. Bacchus and Satyr; 80. Resting Apollo; 70, 68. Candelabra-pedestals, with armed Cupids; 69. Lower part of a sitting colossal female figure, of the Hellenistic or Augustine era; 51, 56. Statues of Muses, the latter found at Ossero, before 1587.

II. Room (Stanza degli Scarlatti). 169. Hermaphrodite. Opposite the windows: *148. Rape of Ganymede, freely restored; *144, *145, *153. Conquered Gauls, resembling the Dying Gladiator at Rome and similar statues at Naples, probably from the groups erected on the Acropolis of Athens by Attalus, King of Pergamum, about B.C. 239, after his victory over the Gauls at Sardes. Exit-wall: 138. Leda with the swan; 112. Ulysses (?). Chimney-piece of the end of the 15th century. Fine wooden ceiling.

Chimney-piece of the end of the 15th century. Fine wooden ceiling.

III. Room. On the entrance-wall, two plans of Venice, of 1500 and 1728. Also old maps; six tablets of carved wood and a copy of the planisphere of Haji Mehemet of Tunis (1559), captured by the Venetians in the 17th century. — We pass through the door on the left to the — IV. Room (Stanza d'Udienza). Chiefly busts of Roman emperors; the best, 292. Vitellius. Other works are 250, 299. Colossal heads, Satyr and Satyra (by the doors); 296. Apollo; 245. Poor replica of the archaistic Diana at Naples. — The last rooms (closed), containing interesting bronzes, are shown by special permission only. We now return and cross Room III. to the — Room III. to the -

V. Room (Stanza degli Scudieri). Rear-wall: 190. Warrior sacrificing; 196. Front of a Roman sarcophagus, representing the death of the children of Niobe; 200. Greek votive-relief to Theseus, unfinished, and partly retouched; opposite, 220. Fragment of a Greek tomb-relief; 222. Two centaurs standing over a female centaur asleep on the ground (16th cent.); taurs standing over a female centaur asleep on the ground (16th cent.); 228. Front of a child's sarcophagus, with the story of Cleobis and Biton, restored at the top and bottom; "231. Fragment of an Attic frieze of a naval battle, belonging to the similar relief mentioned at p. 188; "239. Square altar, perhaps of the 3rd cent. B.C., with charming representations of Satyrs. — By the window, the famous "Map of the world, by the Camaldulensian monk Fra Mauro, 1457-59.

In the staircase to the Doge's private apartments is an interesting "Fresco of St. Christopher, by Titian, painted in 1523. In the wall of an adjacent corridor is a memorial of the monument of Thomas Mowbray, Duke of Norfolk, who was banished by Richard II. The Duke died at

Duke of Norfolk, who was banished by Richard II. The Duke died at Venice in 1399 and was buried in the vestibule of S. Marco (p. 245). His body was removed to England in 1533, while his monumental tombstone remained in situ till 1840, when it also was taken to England. These are not shown to the general public, but may sometimes be seen on application to one of the attendants in the Archæological Museum.

We now descend the staircase and beyond the Scala dei Censori (p. 250) pass through the second door to the right (marked 'Prigioni'), from which a narrow passage leads to the lofty Bridge of Sighs (Ponte dei Sospiri; Pl. H. 5), which connects the Palace of the Doges with the Carceri or Prigioni Criminali, built in 1512-97 by Ant. da Ponte. These, the prison for ordinary criminals, are still in use, while the notorious Piombi, or prisons under the leaden roof of the Palace, were destroyed in 1797. A staircase descends from the above-mentioned passage to the Pozzi, a series of gloomy dungeons, with a torture-chamber and the place of execution for political criminals. Too much sentiment need not be wasted on the Bridge of Sighs, as the present structure — that 'pathetic swindle' as Mr. Howells calls it —, serving merely as a means of communication between the Criminal Courts and the Criminal Prison, has probably never been crossed by any prisoner whose name is worth remembering or whose fate deserved our sympathy.

A good survey of the Bridge of Sighs and of the handsome E. side of the Doges' Palace, more harmonious in appearance than the W. side with a basement of facetted stone, is obtained from the small piazza in front of the Pal. Trevisani (see p. 272) or from the Ponte della Paglia, which connects the Molo with the adjacent Riva degli Schiavoni (Pl. H, I, 5), a quay paved with unpolished marble. This quay presents a busy scene, being the most popular lounge in Venice. In 1887 it was embellished with an equestrian Statue of Victor Emmanuel II., by E. Ferrari; at the back of the pedestal is Venetia enslaved, in front Venetia liberated. The Hôtel Danieli (p. 234) was the home of Alfred de Musset and Georges Sand in 1833. — Beyond the next bridge rises the church of S. Maria della PIETÀ (Pl. I, 5): in the high-choir, above the principal entrance, *Christ in the house of the Pharisee by Moretto; on the ceiling, Coronation of the Virgin by Tiepolo. Near this church is the Casa del Petrarca, presented by the Republic to Petrarch in 1362.

For the adjoining churches of S. Zaccaria, S. Giorgio dei Greci, and S. Giovanni in Bragora, see pp. 272, 276; the Arsenal, p. 277.

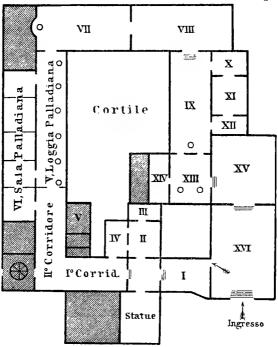
— Farther down the bank of the canal, at the S.E. extremity of Venice, lie the Giardini Pubblici (p. 277).

b. The Academy.

The **Accadēmia di Belle Arti (Pl. E, 6) occupies the old Scuola di S. Maria della Carità, the assembly-hall of this brother-hood, on the Grand Canal, by the iron bridge (steamboat-station, p. 236), and may be reached on foot from the Piazza of St. Mark in 10 min. (comp. p. 285). The entrance is to the right, under a figure of Minerva with the lion, whence we ascend the staircase. (Admission, see p. 239.) Permission to copy, free tickets for artists, etc., obtained at the office (court of the doge's palace, first floor, on the right). The numbers over the doors apply in each case to the following rooms. — Catalogue 1½ fr., sold at the entrance only.

The gallery chiefly contains pictures by Venetian masters. The ordinary visitor will be most interested in those of the Bellini and the great masters of the following period. The historical paintings by Gentile Bellini and Carpaccio in Room VIII present a lifelike picture of ancient Venice, while the brilliance of their colouring makes us forget the poverty of their execution and the want of individuality in their figures and groups. It is instructive to compare the Venetian manner with the mode in which contemporary Florentine artists arrange their groups and describe historical events. In the case of the numerous pictures of Giovanni Bellini (Room

XV, No. 10; Room II, No. 17, etc.) the attention is chiefly arrested by his conversation-pieces (p. 242), by the beauty of his nude figures, and by his vigorous though not very saint-like male figures. A picture by *Boccaccino da Cremona* (Room II, No. 55), a little-known master of the earlier school, is one of the best of that period. *Palma Vecchio* is not represented here by his best works. On the other hand *Rocco Marconi's* Descent from the Cross (R. VII, No. 30) is one of his finest efforts. *Titian's* masterpiece, the



Assumption of the Virgin (R. XV, No. 1), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, and the magnificence of the colouring cannot fail to strike the eye of every beholder. The gallery comprises what is perhaps the earliest known work of this master, and his last, uncompleted creation: the Visitation (R. IX, No. 15) and the Pietà (R. XVI, No. 4). His Presentation in the Temple (R. VII, No. 21) is also very attractive owing to the spirited grouping and the beauty of the individual figures. Bonifazio I.'s wealth of colour is displayed in the Story of Dives (R. VII, No. 35), the Massacre of the Innocents (R. VII, No, 59), and his small

Madonna (R. XIV, No. 39). The Miracle of St. Mark (R. XV, No. 4) and the Portrait of Cappello (R. VI, No. 58) by *Tintoretto*, and the Supper in the house of Levi (R. VIII, No. 21) by *Paolo Veronese*, are specially interesting.

The ticket-office is in the hall at the foot of the stairs, on the right. The staircase ends in Room XVI, whence we pass to the left into —

ROOM I (SALA DEGLI ANTICHI DIPINTI). Ancient pictures, with fine original frames. Ceiling-decoration in carved wood (15th cent.). 1. Bart. Vivarini, Madonna and four saints (1464); 8, 11. (companion pictures), Marco Basaiti, St. James and St. Anthony; between them, 10. Lorenzo Veneziano, Altar-piece in sections, in the centre the Annunciation (1358), above it God the Father by Franc. Bissolo; 14. Giovanni and Antonio da Murano, Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (1440; it is doubtful whether this is the original; comp. the picture in S. Pantaleone, p. 284); above, 13. Marco Basaiti, Dead Christ; 15, 21. Bart. Vivarini, Mary Magdalen, St. Barbara (1490); 16, 22-26, Alvise (Luigi) Vivarini, Saints; windowwall, *29. Giov. and Ant. da Murano (not A. Vivarini), Madonna enthroned, with four Fathers of the church (1446), interesting also on account of the peculiar architecture, a masterpiece of the early Venetian school, but badly lighted.

We now ascend a few steps to an antercom with casts and modern statues. On the left is the Sala delle Statue, with the Bearing of the Cross, one of *Tiepolo's* finest ceiling-paintings, formerly in S. Alvise (recently restored). This room contains casts from the antique, etc. — Opposite is —

Room II, which contains the Raccolta Contarini, presented by Count Contarini in 1843. To the left of the door, 109. Bissolo, Madonna; 110. Giov. da Udine (?), Madonna with saints. Left wall: *17. Giov. Bellini, Madonna and Child, painted in 1487, but spoiled by retouching; 19. Marco Marziale, Supper at Emmaus (1506); *24. Giov. Bellini, Madonna and Child in a beautiful landscape; 72. Pordenone, Portrait of a woman; 73. Pordenone (?), Portrait of a man; 30. Sassoferrato, St. Cecilia; 33. Andrea Cordegliaghi (?), Madonna with St. Catharine and John the Baptist; 40. Pierfrancesco Bissolo, Body of Christ mourned over by angels. End-wall: 48. Cima da Conegliano, Madonna with John the Baptist and St. Paul; *55. Boccaccino da Cremona, Madonna with SS. Peter, John the Baptist, Catharine, and Rosa (rich in colouring, with a beautiful landscape); 56. Polidoro Veneziano, Madonna and Child, with John the Baptist and angel. Right wall: 74. Market at Impruneta near Florence, a large picture with numerous figures, 87. Pont Neuf at Paris, both after engravings by Jacques Callot. In the centre, Dædalus and Icarus, executed by Canova when 21 years of age.

ROOM III (GABINETTO CONTARINI), containing small pictures:
BARDERER. Italy I. 10th Edit.

17

Nos. 42-44, 54-56, all by Pietro Longhi, are interesting as showing the Venetian costumes and habits of last century. Also: *47-51. Giov. Bellini, Allegories, late works, with admirable land-scapes; 58. Elsheimer, Peter's Denial; opposite wall, 19. Clouet (?), Portrait of a man.

ROOM IV. (closed) contains carved furniture and sculptures by Andrea Brustolon (18th cent.).

We return through the anteroom to the I. Corridor: 4. Bart. Vivarini, St. Augustine; 13. Gentile Bellini, S. Lorenzo Giustiniani, a tempera painting on canvas (1465), much injured; 18. Jac. Bellini, Madonna; 24. Carlo Crivelli, SS. Rochus, Sebastian, Emydius, and Bernard. Good view of Palladio's building (p. 262) from the windows. — We now pass straight through the II. Corridor into the long —

LOGGIA PALLADIANA (V), containing chiefly Dutch pictures: 7, 8. Hondekoeter, Chickens, Victorious cock; 10. Fyt, Game (1642); 24. Metsu, Woman asleep; 27. A. van Dyck, Christ on the cross; 32. J. Steen, The alchemist; 40. Nieulandt, John the Baptist preaching (1653); 43. B. van Orley, Mary Magdalen; 45. Memling (?), Crucifixion, with saints and donors (original in Vicenza, p. 221); 48. Rogier van der Weyden, Portrait; 57. J. Steen, Grace before meat; 65. W. van de Velde, Sea-piece; 69. M. J. Mierevelt, Portrait of a general; 78. Ribera (Spagnoletto), Martyrdom of St. Bartholomew.

— By the window-wall, busts and other sculptures.

Parallel with the Loggia on the left is the -

Sala Palladiana (VI), consisting of four rooms or sections: 13. Bart. Montagna, Madonna enthroned with SS. Sebastian and Jerome; 11. C. Crivelli, SS. Jerome and Gregory. — 17. Antonello da Messina, The Virgin at prayer; 22. Cima da Conegliano, St. Christopher. — *33. Giov. Bellini, Madonna, Mary Magdalen, and St. Catharine ('the three women are characterised by an extraordinary union of dignity, earnestness, and beauty': C. & C.); 39. Cima da Conegliano, Entombment. — *44. G. Bellini, Madonna, with SS. Paul and George (after 1483).

'Unrivalled for its extreme precision of drawing, its breadth of light and shade, easy cast of drapery, and bright enamel of colour'. — C. & C.

47. Cima da Conegliano, Madonna; near the windows, 49. Piero della Francesca, St. Jerome with the donor; 48. Palma Vecchio (?), Portrait (injured). — 58. Jac. Tintoretto, Portrait of Ant. Cappello (1523), injured; 61. Garofalo, Madonna transfigured, with four saints (1518); *65. Cima da Conegliano, Christ with SS. Nicholas and Thomas.

We now return to the Loggia Palladiana, where a glass-door at the opposite end leads to —

Room VII. To the left: 59. Bonifazio I., Massacre of the Innocents. — End-wall: 6. Pietro da Cortona, Daniel in the lions' den; 14. Padovanino, Descent of the Holy Ghost. In the recess in the

middle of this wall is the original model of Canova's group of Hercules and Lichas.

*21. Titian, Presentation in the Temple, painted in 1539 for the Brotherhood della Carità, and destined for a wall with two doors, between which the central part of the picture descended. The two lower corners (on the right the opening in the flight of steps, and on the left the boy and the lower half of several figures) are later additions, made after the removal of the picture from its original position.

'It was not to be expected that Titian should go deeper into the period from which he derived his gospel subject than other artists of his time. . . . It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour. — C. & C.

22. Pordenone, Madonna of Carmel and saints; *28. Leandro

Bassano, Raising of Lazarus.

25. Pordenone, S. Lorenzo Giustiniani, with John the Baptist,

St. Francis, St. Augustine, and three other figures.

'The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian'. — $C.\ \&\ C.$

*27. Paris Bordone, The fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence (Burckhardt); 17. Mansueti, Miracle of the Cross; *30. Rocco Marconi, Descent from the Cross, the central group especially beautiful; *35. Bonifazio I., Banquet of Dives; 40. Bonifazio II., Christ enthroned, with saints (1530); 42. Tintoretto, Madonna in clouds, with SS. Cosmas and Damianus; 48. Heirs of P. Veronese (i.e. his sons after his death), Banquet in the house of the Pharisee; 51. Bonifazio II., Christ and the Apostles; 54. Carpaccio, Martyrdom of 10,000 Christians on Mt. Ararat (1515).

Room VIII. Entrance-wall: *2. Carpaccio, Cure of a lunatic, with the Rialto Bridge in the background; 5. Gentile Bellini, Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal (1500). Opposite wall: *21. Paolo Veronese, Jesus in the house of Levi (1573), a masterpiece of the artist, who has used the historical incident as a pretext for delineating a group of handsome figures in the unfettered enjoyment of existence (much damaged). Left wall (Carpaccio, see below): 6. Tintoretto.

Adoration of the Kings (1566); no number, Gentile Bellini, Highaltar, with adoration of a fragment of the Cross. Right wall. *29. G. Bellini, Procession in the Piazza S. Marco (1496), where the piazza differs somewhat from its present form.

Also, on the right and left walls, *Vittore Carpaccio, Nine scenes from the legend of St. Ursula, painted in 1490-95 for the

Scuola di S. Ursula in Venice.

10. The ambassadors of the pagan king of England bring to King Maurus, father of S. Ursula, the proposals of their master for the hand of his daughter; 16. S. Ursula's vision; 11. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome; 23. Return of the ambassadors to England and their report to the king; 14. Double picture, representing the Departure of the English monarch, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on shipboard); 20. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus; 18. Arrival of S. Ursula at Cologne; 27. Martyrdom of the saint and her virgins, who are pierced with arrows; 32. Apotheosis of S. Ursula. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of S. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature-painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

ROOM IX. To the right: 4. Bonifazio, Temptation of St. Bernard, with St. Sebastian; 6. Bonifazio II.. Solomon's Judgment (1533). - *8. Palma Vecchio, Peter enthroned and six other saints

(injured by retouching).

'None of Palma's works was executed with more energy and force than this. . . . In keeping with forcible attitudes and movements are the solid breadth and substance of the impast, the large cast and unusually fine style of the drapery, the massively modelled surfaces, the grand shapes, and clean articulations. — C. & C.

11. Alvise Vivarini, Madonna with saints (1480); 15. Titian, Visitation of Mary (an early work); 16. Titian, John in the wilderness. Next wall, *24. Marco Basaiti, Christ on the Mt. of Olives (see No. 11, in Room XV). Next wall, 29. Bonifazio III., SS. Anthony and Mark; 31. Bened. Diana, Madonna and four saints; 33. Palma Vecchio, Assumption; 35. Bonifazio II., Adoration of the Magi; 37. Rocco Marconi, Christ, Peter, and John the Baptist; 40. Bonifazio III., SS. Philip and Sylvester (1562); 41. Bonifazio, St. Mark. Entrance-wall, 43. Carletto Caliari, Coronation of the Virgin.

ROOM X contains bronzes and other sculptures. Among the bronzes may be mentioned (to the left): 5. Camelio, Battle-scenes; 2, 3. Riccio, Four scenes from the legend of the Cross; between these, 1. Florentine School (more probably Al. Leopardi?), Assumption; 4. Riccio (ascribed to Leopardi), Bronze doors of a ciborium; 6. Riccio, St. Martin. The cabinets by the opposite wall contain various small sculptures.

Room XI. On the entrance-wall, Rosalba Carriera, Crayon portraits. Then, 4. Bern. Belotto (Canaletto), Scuola di S. Marco; 7. G. B. Tiepolo, St. Joseph and the Child, with four saints; 12. and (on the exit-wall) 22. Zuccarelli, Landscape with Holy Family. Exit-wall: 30. Canaletto, Court of a palace.

Room XII at present contains two double portraits (Nos. 6 and 13), ascribed to *Tintoretto*. — From this room we proceed through Room IX to —

ROOM XIII (SALA DEI DISEGNI), containing smaller works by Titian and numerous old drawings. In the centre a stand with drawings of the Venetian and Lombard'schools, and another with drawings of various schools. Left wall: 29. Frame with drawings by Michael Angelo; 23-27, 35. So-called 'Sketch-book of Raphael' (of doubtful genuineness). Right wall: 4-6. Frames with *Drawings by Leonardo da Vinci, including some of his famous caricatures; 2, 3. Venetian School. — We now proceed to the right to —

Room XIV, with ceiling-paintings by Benedetto Caliari (Assumption) and Tintoretto (Allegories), the assembly-hall of the Academicians. Entrance-wall: 43. In the style of Boccaccino, Christ washing the disciples' feet (1500); 39. Bonifazio I., Madonna and saints (early work); 37. Moretto, John the Baptist; *35. Cima da Conegliano, Tobias and the archangel, and two saints; 33. Moretto, Apostle Peter; opposite wall, 21. Franc. Torbido, Old woman; 23. Jac. Tintoretto, Portrait; *19. Giov. Bellini, Madonna, with extraordinary scarlet cherubim; 18. Marco Basaiti, St. Jerome; *12. Buonconsiglio (surnamed Marescalco), Three saints (1497); 11. Jac. Tintoretto, Portrait of the Venetian procurator Ant. Cappello (copy); *6. A. Mantegna, St. George, grandly conceived, and executed with the delicacy of a miniature; 3. Antonello da Messina, Ecce Homo; 4. Antonello da Messina (Memling?), Portrait; 2. Titian, Portrait of Soranzo (1564). — We return through Room XI to

ROOM XV (SALA DELL' ASSUNTA): **1. Titian, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 281), whose

high-altar it once adorned.

'There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom... Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titians invites us by all the arts of which he is a master... The apostles we observe are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms, and the marvellous

power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo.' — C. & C.

Jac. Tintoretto, *4. St. Mark descending to the rescue of a condemned Christian slave and preventing the implements of martyrdom from fulfilling their functions, 5. Fall of Man; 21. Cima da Conegliano, Madonna enthroned, with saints and angels with musical instruments. Over the door, P. Veronese, Ceres offering her gifts to the enthroned Venetia. Farther on, 8. Carpaccio, Presentation in the Temple; *9. Paolo Veronese, Madonna and saints.

*10. Giov. Bellini, Madonna enthroned in a richly-decorated niche, with (1.) SS. Francis, Job, John the Baptist, and (r.) Sebastian, Dominic, and Louis, and three angels on the steps of the throne

(one of his finest works).

Finely thought out is the concentration of light on the Virgin seated with the babe on her knee. . . By means essentially his own, Bellini was here creating for the Venetian school something distantly akin to the cestatic style of Angelico. . . The 'canon' of Venetian art is truly stated to have been laid down in this picture.' — C. & C.

*11. Marco Basaiti, Call of the Sons of Zebedee, 1510, marking, with No. 24 in Room IX, painted the same year, the highest level reached by Basaiti under the influence of Giov. Bellini.

Room XVI. Entrance-wall, 2. Unknown Artist (not Palma

Vecchio), Storm at sea (injured).

*4. Titian, Pietà, his last picture, on which he was engaged at the time of his death in his 99th year, completed by Palma

Giovane in 1576, as the inscription records.

'It may be that looking closely at the 'Pietà', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the 'Pietà' of Michaelangelo.' — C. & C.

8. Padovanino, Madonna in clouds; 13. Le Brun, Christ and Mary Magdalen. End-wall: Palma Giovane, 18. Vision from the Apocalypse (angel marking the elect with the cross), 19. The four horsemen of the Apocalypse; 25. Padovanino, Marriage at Cana (1682); 27. Tintoretto, Doge Alvise Mocenigo; 33. Style of P. Veronese, Scourging of St. Christina.

Adjoining the Academy on the left is the Reale Istituto di Belle Arti. To the left of the first court is a second, with the inner *Façade of Palladio's unfinished Convent of Carità (1561), enthusiastically described by Goethe.

c. Canal Grande.

The **Grand Canal, or Canalazzo, the main artery of the traffic of Venice, nearly 2 M. in length, and 33-66 yds. in width, intersects the city from N.W. to S.E., dividing it into two unequal parts, and resembling an inverted S in shape. Steam-launches and hun-

dreds of gondolas and other craft are seen gliding in every direction. Handsome houses and magnificent palaces rise on the banks, for this is the street of the Nobili, the ancient aristocracy of Venice. A trip on the canal is extremely interesting; 3/4 hr. at least should be devoted to it in order to obtain a glimpse of the principal palaces. The gondolier points out the chief edifices. The posts (pali) are painted with the heraldic colours of their proprietors. The following list begins at the Piazzetta.

LEFT.

Dogana di Mare (Pl. G, 6), the principal custom-house, erected by Benoni in 1682; the vane on the tower is a gilded Fortuna. — A little back, the Seminario Patriarcale (p. 287).

S. Maria della Salute (Pl. F, G, 6), see p. 286.

Pal. Dario, in the style of the Lombardi (15th cent.), with inlaid circular slabs of coloured marble.

Pal. Venier (now 'Maison Barbier'), consisting simply of the groundfloor of a building planned on a scale of great magnificence.

Pal. Da Mula, pointed style of the 15th century. Adjacent are the Venezia-Murano mosaic works.

Pal. Loredan, residence of Don Carlos.

Pal. Zichy-Esterhazy.

Pal. Manzoni - Angarani, by Tullio Lombardo (15th cent.), now a store.

Steamboat-station Accademia (Pl. E, 6), see p. 236.

RIGHT.

Zecca (Pl. H, 6), see p. 248; farther on, beyond the Giardino Reale, is the steamboat-station S. Marco (Pl. G, 6; see p. 236).

Palazzo Giustiniani, now Hôtel Europa (Pl. b; G, 6), in the pointed style of the 14th century. Chateaubriand, George Eliot, and Wagner are among the names connected with this palace. The last wrote 'Tristram and Isolde' here.

Pal. Emo-Treves (17th cent.), containing Hector and Ajax, over life-size, Canova's last works (fee 1/2-1 fr.).

Pal. Tiepolo-Zucchelli, now Hôtel Britannia (Pl. c; G, 6).

Pal. Contarini, 15th century. Pal. Contarini-Fasan, Gothic, the so-called 'House of Desdemona, and —

Pal. Ferro, now the Grand Hôtel, two handsome buildings.

Pal. Fini - Wimpffen, now united with the Grand Hôtel.

*Pal. Corner della Cà Grande, built by Jac. Sansovino in 1532, with spacious inner court, now seat of the prefecture.

Pal. Barbaro, in the pointed style of the 14th century.

Pal. Cavalli, in the pointed style of the 15th cent., with fine windows, the property of Baron Franchetti, who has restored it (handsome new staircase).

Church of S. Vitale.

IRON BRIDGE (Pl. E, 6), constructed in 1854, between the Campo della Carità and the Campo San Vitale.

LEFT.

Accademia di Belle Arti, see p. 255.

Palazzi Contarini degli Scrigni, one by Scamozzi, in the late-Renaissance style (16th cent.), the other Gothic (15th cent.).

Pal. Durazzo or dell' Ambasciatore, 15th cent., with two statues on the façade (German embassy in the 18th cent.).

*Pal. Rezzonĭco, a large edifice of the 17-18th cent., with arched windows and pillared balconies, erected by Longhena and Massari. This is the house in which Robert Browning died in 1889, and is now occupied by his son (visitors admitted). Memorial-tablet on the wall facing the side-canal.

Two Pal. Giustiniani, in the Gothic style; now a mosaic-factory.

*Pal. Foscari (called Pal. Giustiniani before the addition of the upper story by Doge Francesco Foscari), pointed style of 15th cent., a handsome structure, situated at the point where the Canal turns to the E., containing the Scuola Superiore di Commercio.

Pal. Balbi, Renaissance, erected by Aless. Vittoria.

Pal. Grimani, late - Renais-sance.

Steamboat-station S. Tomd (Pl. E, 5); see p. 236.

Pal. Persico.

Goldoni (1707.93), the writer of Italian comedies, was born in the interesting Gothic house behind this, at the corner of Ponte S. Toma (bust and inscription).

Pal. Tiepolo, beginning of 16th century.

RIGHT.

Pal. Giustiniani-Lolin, of the 17th century.

Cà (i.e. Casa) del Duca, a plain house on the grand foundations of a palace begun for Francesco Sforza, duke of Milan, but left unfinished by order of the Republic.

Pal. Malipiero, Renaissance.

Campo S. Samuele, with a church of that name.

Pal. Grassi, 18th cent., restored by the late Baron Sina. Frescoes in the staircase by P. Longhi.

Pal. Moro-Lin (Pl. E, 5), 16th cent., erected by Mazzoni.

Pal. Contarini delle Figure, early-Renaissance, 1504-64, with trophies on the walls.

Pal. Moceniyo, three contiguous palaces, that in the centre occu-

LEFT.

*Pal. Pisani a S. Polo, in the pointed style of the 14th century.

Pal. Barbarigo della Terrazza. Pal. Cappello-Layard, at the corner of the side-canal Rio di S. Polo, the residence of the late Sir A. H. Layard (d. 1894), contains an interesting collection of pictures (Ercole Grandi, Savoldo, Cosima Tura, Moretto, Boccaccino, Giov. Bellini, Carpaccio, Cima da Conegliano, and others; portrait of Sultan Mahomet II. by Gentile Bellini).

Pal. Grimani, erected by one of the Lombardi, Renaissance.

Pal. Bernardo, now the mosaic factory of A. Salviati & Co., is said to be the oldest Gothic edifice in Venice, with good tracery in the side-windows.

Pal. Papadopŏli, formerly Tiepŏlo, Renaissance, recently fitted up in the Venetian style. Adm. only in absence of the owner, on special recommendation.

Pal. Pisani-Moretta.

Steamboat-station S. Silvestro (Pl. F, 5, 4), see p. 236.

RIGHT.

pied by Lord Byron in 1818. The court of the third of these palaces contains an interesting pozzo, or well, with Byzantine sculptures.

Pal. Garzoni, 15th century.

Steamboat-station S. Angelo (Pl. F, 5), see p. 236.

*Pal. Corner Spinelli, early-Renaissance, in the style of the Lombardi.

Pal. Memmo, now the German consulate, see p. 236.

Pal. Cavallini, Gothic style of 15th century.

*Pal. Grimani, Renaissance, chef d'œuvre of Michele Sammicheli, middle of 16th cent., now the Corte d'Appello; 'the principal type in Venice, and one of the best in Europe, of the central architecture of the Renaissance schools' (Ruskin).

*Pal. Farsetti (originally Dandolo), Romanesque style of 11th cent., now occupied (like the following) by the municipal offices (Municipio).

*Pal. Loredan, coeval with the last, once the residence (14th cent.) of King Peter Lusignan of Cyprus, husband of Catharine Cornaro, whose armorial bearings are seen on different parts of the edifice.

LRFT.

RIGHT.

'This palace, though not conspicuous, will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal'.

— Ruskin.

Pal. Dandolo, early-Gothic, part of the residence of the celebrated Doge Enrico Dandolo (p. 239; café on the groundfloor).

Pal. Bembo, pointed style of 14th century.

Steamboat-station Carbon (Pl. G. 4), see p. 236.

Pal. Manin, with façade by Sansovino, 16th cent., belonged to the last Doge Lod. Manin (p. 241); now Banca d'Italia.

Steamboat-station Rialto (Pl. G. 4), see p. 236.

The *Ponte di Rialto (i.e. 'di rivo alto'; Pl. G, 4), built in 1588-91 by Antonio da Ponte, 158 ft. long, 90 ft. wide, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the Dogana di Mare and the railway-station, and down to 1854 (p. 264) was the sole connecting link between the E. and W. quarters of Venice. The bridge is flanked by shops. — Description of the quarter near the Ponte Rialto, see pp. 269-272 and p. 278. The Rialto or Rivoalto was the site of the ancient city of Venice (comp. p. 200, and chap. ii. of H. F. Brown's history), and it is the district (not the bridge) that Shylock speaks of in the 'Merchant of Venice'.

Pal. de' Camerlenghi, early-Renaissance, erected by Guglielmo Bergamasco (1525), once the residence of the chamberlains or treasurers of the Republic.

Fondăco de' Tedeschi, a German warehouse from the 13th cent. onwards. After a fire in 1505 it was re-erected by the state from a design by Girolamo Tedesco and again let to the Germans. The exterior and the turrets (removed) were decorated with frescoes by Giorgione and Titian, completed in 1508, of which only slight vestiges remain on the side facing the canal (high up). The lion over the door is modern.

Corte del Remer, 13th century. Cà da Mosto, 12th century.

Erber $\bar{i}a$, vegetable market (p. 278).

LEFT.

Pescheria (Pl. F, 4), fish-market, a modern iron structure.

Pal. Corner della Regina, erected by Rossi in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus, was born; now the 'Monte di Pietà' or pawn-office.

*Pal. Pesaro, now Bevilacqua, Renaissance, of the 17th cent., by Longhena (not shown at present). Some of the grotesque sculptures on the exterior are clever, and the building as a whole is 'a singularly picturesque piece of palatial architecture' (Fergusson).

Church of S. Eustachio ('S. Staë'), with rich baroque façade.

Pal. Tron, 16th century.
Pal. Battagia, by Longhena.

Fondaco de' Turchi, Romanesque style of 11th cent., once (after 1621) a Turkish depot, entirely restored of late and fitted up for the Museo Civico & Correr (p. 279).

Steamboat-station Museo Civico (see p. 236).

RIGHT.

Pal. Mangilli-Valmarana, built by Visentini.

Pal. Martinengo, 17th century. This palace contains some fine tapestry, pictures by Longhi, old glass, etc., which are sometimes shown in the absence of the family. Pal. Sagredo, pointed style of 14th century.

*Cà Doro (Pl. F, 3; 15th cent.), the most elegant of the palaces in the Gothic style (p. 241), is now occupied by the French consulate. Steamboat-station (p. 236).

Pal, Fontana, late-Renaissance,

Pal. Grimani della Vida, 16th cent., in the style of Sammicheli.

Pal. Erizzo, pointed style of 15th century.

*Pal.Vendramin Calergi, early-Renaissance style, erected in 1481 by Pietro Lombardo, one of the finest palaces in Venice, is the property of the Duca della Grazia.

Motto on the exterior, 'non nobis, Domine, non nobis'. The interior (shown only during the absence of the family, June-Nov.; comp. p. 239) contains some fine old paintings (frieze by Palma Giovane, Triumph of Cæsar), and modern works. Richard Wagner, the composer, died in this house in 1883.

Church of S. Marcuola, containing an early work by Titian: The boy Christ between SS. Andrew and Catharine (to the left of the S. entrance).

Farther on, beyond the Cannaregio (see p. 268), the church of S. Geremia (Pl. D, E, 3; steamboat-station, see p. 236). Behind are the Pal. Labia and the Ghetto Vecchio (see p. 268).

Pal. Flangini, Renaissance (unfinished).

LEFT.

RIGHT.

*Gli Scalzi (Pl. D, 3; steamboat-station, see p. 236), built in 1649-89, is perhaps the most imposing specimen of the Venetian baroque style (façade by Sardi). It was much damaged by the bombardment of 1849, but restored in 1860.

The ceiling is decorated by a large fresco by Tiepolo, representing the miraculous removal of the house of the Virgin to Loreto. The highaltar, with its eight twisted columns, is a characteristic example of the architectonic errors of the age of its construction.

Iron Bridge, completed in 1858.

S. Simeone Piccolo (Pl. D, 3, | 4), erected in 1718-38, is an (Rail. Station), see p. 234. imitation of the Pantheon at Rome. — Adjacent is a house D, 4, see p. 236. with a painted façade.

Stazione della Strada Ferrata

Steamboat-station S. Lucia (Pl.

To the left, near the point where the Canal turns to the N.W., is the well-kept Giardino Papadopŏli (Pl. C, D, 4; permesso at the Pal. Papadopoli, p. 265). Farther on is the last steamboatstation, S. Chiara (Pl. C, 4; see p. 236).

The church of S. Simeone Grande (Pl. D, 3), dating from the 10th cent., contains a painting by Vinc. Catena, and a statue of St. Simeon by Marco Romano (1317).

In the CANAREGGIO, which diverges from the Canal Grande at S. Geremia, rises, on the left, the Pal. Labia (Pl. D. E. 3; adm. 1 fr.), of the 17th cent., with *Frescoes by Tiepolo in the principal hall on the first floor (Antony and Cleopatra). - Farther on, to the left, is the Pal. Manfrin, containing a picture-gallery, the best works of which were sold in 1856. It still contains about 200 pictures, all for sale (adm. 10-3; 50 c.).

Opposite, on the right side of the canal, is the Ghetto Vecchio (Pl. D, E, 2), with its high, many-storied houses. Following the Cannareggio farther, we pass Pal. Savornian on the left, and reach *S. Giobbe (Pl. C, 2; open till 9 a.m.), built in the early-Renaissance style by Pietro Lombardo soon after 1462. It has a fine portal.

LEFT AISLE. The first chapel on the left, constructed by Pietro Grimani (d. 1553), is embellished with fine stone carving. The second chapel, built by a Florentine (perhaps Ant. Rossellino), has a handsome marble altar and a ceiling adorned with glazed terracotta reliefs of the Evangelists, from the workshop of Luca della Robbia. - In the Choir and in the recess to the left are charming *Ornamentation and Reliefs by Pietro Lombardo; on the floor, the tombstone of Doge Cristoforo Moro (d. 1471), founder of the church. — In the chapel to the right of the choir is an Adoration of the Magi, by Savoldo. - In the adjacent Sacristy: Ant. Vivarini, Annunciation,

with SS. Anthony and Michael; Previtali, Marriage of St. Catharine; portrait of Doge Cristoforo Moro, of the school of Bellini; terracotta bust of St. Bernard (15th cent.).

Adjoining the church is the former Botanic Garden (Pl. C, 2, 3), with gigantic cacti, now a nursery-garden; and nearly opposite is the Protestant House for Boys (p. 238).

d. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters.

The Merceria (Pl. C, 5), which enters the Piazza of St. Mark under the clock-tower (p. 248), is the principal business-street of Venice, containing attractive shops. It leads direct to the Rialto Bridge. In the second short street to the right is -

S. Giuliano ('San Zulian', Pl. G, 5), erected by Sansovino in 1553. The bronze statue of the founder, Thomas of Ravenna, in a

sitting posture, is by the same master.

INTERIOR. 1st Altar to the left: Boccaccino da Cremona, Madonna and four saints. Chapel to the left of the high-altar: Girolamo Campagna's Dying Christ supported by angels, a relief in marble; adjacent, the Virgin and St. John, bronze statues, also by Campagna; school of Paolo Veronese, Last Supper. Above the high-altar: Girol. da Santa Croce, Coronation of the Virgin.

Returning to the Merceria, we soon observe the lofty choir of

S. Salvatore appearing between the houses.

*S. Salvatore (Pl. G, 5; comp. p. 239), by Giorgio Spavento and Tullio Lombardo, completed in 1534 (façade 1663) and recently restored, is surmounted by three flat domes resting on circular vaulting, which is supported in turn on square domed corner-spaces. Burckhardt styles it the finest modern church in Venice.

RIGHT AISLE. Between the 1st and 2nd altars: Monument of Proc. Andrea Dolfin (d. 1602) and his wife; on the 2nd altar: Madonna with angels, by Campagna; between the 2nd and 3rd altars: "Monument of Doge Franc. Venier (d. 1556), with a fine figure of Hope (r.), by Sansovino. Over the 3rd altar "Vitian's Annunciation, executed in his 89th year, in which 'the grandeur attained brings the painter as near to Michaelangelo in conception as it was possible for Titian to come' (C. & C.); the frame is by Sansovino. — RIGHT TRANSEPT. On the right the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice (see p. 232). — CHOIR. Transfiguration, high-altar-piece by Titian, painted, like the Annunciation, about 1560 (injured; best light at Titian, painted, like the Annunciation, about 1560 (injured; best light at midday); the chased silver altar-covering with 27 Scriptural representations, executed about 1290, is only seen on high festivals. — Chapel on the left: *Christ at Emmaus, by Vitt. Carpaccio (covered; ascribed by Mr. Ruskin to Bellini). — LEFT TRANSEPT. Monument of three cardinals of the Cornaro family; below, Baptism of Christ by N. Renieri. — LEFT AISLE. By the altar to the right of the organ, statues of SS. Rochus and Sebastian, by Al. Vittoria; over the altar to the left, a statue of St. Jerome, by Tullio Lombardo. SS. Augustine and Theodore on the wings of the organ are by Franc. Vecelli. Lofty architectural monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers; above, bronze statues of SS. Lawrence and Jerome by Giulio dal Moro.

Then to the right (N.) to the Campo S. Bartolommeo, in which a bronze statue, modelled by Dal Zotto, was erected in 1883 to Carlo Goldoni, the poet (1707-93). For the church of S. Barto-LOMMBO, otherwise uninteresting. Dürer painted his celebrated Madonna and Child with the garlands of roses (now in Prague). To the right and left of the organ, SS. Louis and Sinibald, and to the right and left in the aisles, SS. Sebastian and Bartholomew, all by Sebastian del Piombo (under Giorgione's influence). — The street to the E. leads past the church of S. Lio (Pl. G, H, 4; over the first altar on the left Titian's S. Jago de Compostella, 1565) to S. Maria Formosa, see p. 273. The Ponte Rialto lies to the W. of the Campo S. Bartolommeo (p. 266).

We cross the piazza in a straight (N.) direction, pass the Fondaco de' Tedeschi (p. 266) on the left, and reach, on the right —

S. Giovanni Crisostomo (Pl. G, 4), erected in the Renaissance style after 1483 by Moro Lombardo.

Second altar on the left, Coronation of the Virgin, and the Apostles, reliefs by Tullio Lombardo. Altar on the right, *Giov. Bellini, SS. Jerome, Christopher, and Augustine in a mountainous landscape (his last signed work, in his 85th year, 1513): 'John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling' (Ruskin). At the sides are two saints by Girol. da Santa Croce, formerly the panels of an organ; two others are in the aisle to the left, in the chapel next the high-altar. — High-altar (good light only at midday), *Seb. del Prombo, St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Mary Magdalen, the master's most important work catharine, Agnes, and Mary Magdalen, the master's most important work before his departure for Rome: 'there is much to characterise Sebastian in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (C. & C.). Base of the altar, Entombment, a relief by an unknown master of the 17th century.

Beyond the church is the *Teatro Malibran* (Pl. G, 4). Adjacent, in the Corte della Sabbionera, is the *Palazzo dei Polo* (12th cent.), the birthplace of the traveller Marco Polo (1259-1323). Farther on, beyond the second bridge, is the church of —

Santi Apostoli (Pl. G, 3), rebuilt in 1672, containing the Cappella Corner (which belonged to the earlier church), erected by Gugl. Bergamasco in 1530, containing two monuments of the Corner family and a beautiful altar-piece by Tiepolo, Communion of St. Lucia (restored). To the right in the choir: Cesare da Conegliano, Last Supper; left, Paolo Veronese, Shower of Manna.

Opposite is the Scuola dell' Angelo Custode (Pl. G, 3, 4; German Prot. church); containing a Christ by Titian (?). — The Palazzo Falier, to the right of the church, incorporates some remains of the house of Marino Faliero (p. 240), including a 13th cent. window.

To the N.W. of the Campo SS. Apostoli runs the new Corso Victorio Emanuelle (Pl. F, G, 3), the broadest street in Venice, by which we may proceed past the church of S. Felice and the two canals of the same name to the —

Palazzo Giovanelli (Pl. F, 3; adm. only by special introduction), of the 15th cent., with sumptuously-furnished modern apartments, a handsome ball-room (with family-portraits), and a room with modern pictures. In the boudoir, Giov. Bellini (according to Morelli, Niccolò Rondinelli), Madonna; *Giorgione, Landscape ('La

VENICE.

Famiglia di Giorgione'); Antonello da Messina, Portrait; Marco Basaiti, St. Jerome; Paris Bordone, Madonna and saints.

A few yards farther on is the CAMPO S. FOSCA (Pl. F, 3), with the church of that name and a bronze Statue of Fra Paolo Sarpi (1552-1623), the historian of the Council of Trent, by Marsili. The monument, which is close to the bridge where Fra Paolo was set upon by the papal assassins, was decreed by the Republic of Venice in 1623 and erected in 1892 (see Dr. Alex. Robertson's 'Fra Paolo Sarpi', and T. A. Trollope's 'Paul the Pope and Paul the Friar'). -Proceeding to the right from this point and crossing two bridges, we reach the Campo S. Marziale, with the church of -

S. MARCILIANO (Pl. F, 2), which contains a *Tobias and the Angel by Titian (ca. 1540; above the 1st altar on the left), and Tintoretto's last work, St. Marcilian with SS. Peter and Paul (2nd altar to the right).

The more remote quarters of the city are best visited by gondola. From the broad Sacca della Misericordia (Pl. G, 2), which is joined on the N. by the Rio S. Felice (p. 270), a side-canal, named the Rio della Madonna dell' Orto, leads to the church of the —

*Madonna dell' Orto (Pl. F, 2), also called S. Cristoforo Martire, with a beautiful late-Gothic façade and a curious tower. Above the main portal are an Annunciation and a statue of St. Christopher by Bart. Buon the Elder. The interior, with a flat wooden ceiling supported by ten columns and modern painted decorations, contains many good pictures.

RIGHT, 1st altar: # Cima da Conegliano, St. John the Baptist with SS. Peter, Mark, Jerome, and Paul (1489); adjacent, to the left, Lor. Lotto, Pietà. At the 3rd altar: Sansovino, Conception of the Virgin. Between the 3rd and 4th altars: Monument of the Patrician Hieronymus Cavassa (17th cent.). At the 4th altar: A. van Dyck, Martyrdom of St. Lawrence. Adjoining the 4th altar: Palma Vecchio (?), St. Vincent surrounded by four other saints. Above the entrance of the sacristy, a sculptured head of the Virgin (15th cent.). In the Sacristy: Virgin and Child, half-figure found in a garden (whence the name of the church), and restored by Giovanni de Sanctis. — Chapel on the Right of the choir: Girolamo da S. Croce, SS. Augustine and Jerome; memorial tablet to Tintoretto (d. 1594), who is buried here. - In the Choir (right) the Last Judgment (eloquently described and explained in 'Modern Painters', Vol. 2) and (left) Adoration of the golden calf, large works by Tintoretto. Over the high-altar an Annunciation, by Palma Giovane, with surrounding pictures by Tintoretto.

— CHAPEL ON THE LEFT of the choir, altar-piece, a copy from Pordenone (p. 259, No. 25, R. vii). - In the LEFT Aisle the Capp. Contarini, con-(R. 239, No. 23), K. VII). — In the LEFT AISLE the Capp. Contarint, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left and right respectively, by Alessandro Vittoria; altarpiece by Tintoretto, Miracle of St. Agnes; 2nd chapel on the left: (r.) Tintoretto, Presentation in the Temple; (l.) Palma Giovane, Crucifixion. 4th Chapel, to the left by the entrance: altar-piece by Giov. Bellini, Madonna (restored). donna (restored).

We now return to the Rio San Felice and turn to the S.E. into the side-canal, the N. bank of which is formed by the Fondamenta Zen. The high-altar-piece of the church of S. CATERINA here (Pl. G, 3; if closed, entrance to the right, through the Lyceum, Convitto Nazionale), is a *Marriage of St. Catharine, by Psolo Veronese, a masterpiece and in admirable preservation. At the end of the right aisle is a Tobias with the angel, by Orazio Vecelli.

We now return to the Sacca della Misericordia and skirt the Fondamenta Nuove (Pl. G, 2; view of the cemetery island and Murano) to the church of the —

Gesuiti (Pl. G, 3), erected in 1715-30 in the baroque style, entirely lined with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the High-Altar are ten spiral columns of 'verde di Verona', or encrusted mosaic; in the centre a globe, with God the Father and the Son. The chapel to the right of the high-altar contains the monument and statue of Orazio Farnese (d. 1654); in the chapel on the left is the Monument of Doge Pasquale Cicogna (d. 1595), with the recumbent "Statue of the deceased, by G. Campagna; adjacent, in the Sacristr, over the door, Presentation in the Temple, by Tintoretto. Then, in the Left Transert, the Assumption, an altar-piece by Tintoretto. In the 1st chapel on the left of the principal door is the Martyrdom of St. Lawrence, one of the finest of the altar-pieces by Titian (1558), who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is darkened by age (seen best about noon).

We may return from this point past SS. Giovanni e Paolo to the Riva degli Schiavoni (comp. pp. 273-277), or we may combine this trip with an excursion to Murano (steamboat, see p. 289).

From the steamboat-station for Murano (Pl. G, 2) the Calle Colombina leads to the Campo Tiziano, with the house occupied by Titian in 1531-76 (marked by a tablet).

e. From the Piazza of St. Mark to SS. Giovanni e Paolo, and thence to the Riva degli Schiavoni. Eastern Quarters.

From the small piazza on the N. side of St. Mark's, in which is the monument of Manin (p. 247), we turn to the E., pass round the Pal. Patriarcale on the right, and observe opposite us the Pal. Trevisani (Pl. H, 5), or Bianca Cappello, built in the style of the Lombardi about 1500, with a fine façade. We cross the bridge (fine view of the back of the Palace of the Doges and of the Bridge of Sighs; comp. p. 255), traverse two small piazzas (crossing another bridge), and pass through a portal with the inscription 'Campo S. Zaccaria', over which there is a fine relief, in the style of the Massegne, of the Madonna between John the Baptist and St. Mark. This leads to the Campo and church of —

*S. Zaccarīa (Pl. H, 5), erected by Martino Lombardo in 1457-1515 in the transition style between Gothic and Renaissance. The rounded arcades are borne by six Corinthian columns. The recess of the high-altar, the ambulatory, and the radiating chapels are Gothic. The fine façade, with its pure details, is of somewhat later date. Over the entrance the statue of St. Zacharias by Al. Vittoria.

The walls of the Nave are covered with large pictures, all, except those over the altars, representing events in the history of the church. To the right of the entrance, over the benitier, a statuette of John the

Baptist by Al. Vittoria. On the wall to the left, above the second altar: "Madonna enthroned and four saints, by Giov. Bellini: — this altar-piece 'takes us with a spring into the midst of the Venetian moderns. . . . There is no other example up to this time of great monumental art in this school; none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand' (C. & C.). The work is unfortunately somewhat injured and is not seen to the best advantage in its present position. — The third arcade on the right leads to the Coro della Monache (choir of the nuns), with inlaid choir-stalls by Marco da Vicenza (1460), a Madonna and saints of the School of Palma Vecchio, and a Nativity of the Paptist by Jac. Tintoretto. — In the Cappella Di S. Tanasio (to the right of the high-altar; opened by the sacristan), three gilded Altars in carved wood, of 1443-44, with old Venetian paintings by Giov. and Ant. da Murano. At the high-altar is a Madonna and saints of 1444; the altars to the right and left are adorned with saints of 1443. Behind each altar is an angel of 1444 on a pedestal. — Third altar in the ambulatory, Presentation in the Temple, School of Giovanni Bellini. In the left aisle, the tombstone of Alessandro Vittoria (d. 1605), with a bust by the master himself, 'qui vivens vivos duxit e marmore vultus'.

We retrace our steps, and from the first Campo beyond the bridge over the Rio della Paglia we take the Calle della Chiesa to the right (N.), cross the *Ponte Storto*, follow the Ruga Giuffa to the left (on the right is the Gothic *Arco Bon*), and thus reach the larger Campo S. Maria Formosa, in which is situated—

S. Maria Formosa (Pl. H, 4), of early origin, but several times remodelled, a cruciform church covered with a dome, and with smaller domes over the sections of the aisles.

INTERIOR. 1st Alter on the right: **Palma Vecchio, St. Barbara and four other saints, with a Pietà above, in the best and grandest form of Palma's art. 'St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fa'r one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum' (C. & C.).—2nd Altar: Bart. Vivarini, Birth of Mary, Mary as the Mater Misericordiæ, and SS. Anna and Joachim (1473); 3rd Altar: Palma Giovane, Pietà. S. Transept: L. Bassano, Last Supper. Choir: modern frescoes by Paoletti (1844).—A chapel, to which a staircase ascends (shown by the sacristan), contains (1.) a Madonna and Child by Sassoferrato and another by Pietro da Messina (a signed work of this rare master).

The Palazzo Malipiero in the Campo S. Maria Formosa dates from the beginning of the 16th century. — To the N.W. of the church, at the Ponte del Paradiso (the second bridge over the canal), is the Gothic *Porta del Paradiso, with a relief of the Virgin, with the worshipping donor (14th cent.). — To the E. of S. Maria Formosa, beyond the Ponte Ruga Giuffa, are the Pal. Querini (p. 237) and the Pal. Grimani, erected in the 16th cent. under the influence of Pietro Lombardo. Little remains of its once famous collection of antiquities; in the court, a statue of Augustus, only partially antique.

We leave the Campo S. Maria Formosa by the Calle Lunga, and, turning to the left before the first bridge, cross the Rio S. Giovanni in Laterano to the church of the Dominicans—

**SS. Giovanni e Paolo ('S. Zanipolo'; Pl. H, 4; comp. p. 239),

erected in 1240-1430, a very spacious and magnificent Italian-Gothic domed edifice, supported by ten columns. This church, next to St. Mark's the most imposing at Venice, contains the burial-vaults of the doges, whose funeral service was always performed here.

RIGHT AISLE. In front: "Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by the Lombardi; sarcophagus 'exhostium manubitis' (from the spoils of his enemies). By the 1st altar on the right: Bissolo, Madonna and saints; monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates; Altar-piece in six sections by Alvise Vivarini (?); monument of Senator Alb. Michiel (d. 1589). — Farther on, beyond the large chapel, the huge monument of Bertucci, Silvestro, and Elisabetta Valier with their statues, a rich baroque work in marble, with sculptures by Baratta and other followers of Bernini (ca. 1700). The door on the left below it leads to the street. The following chapel contains six reliefs in bronze of secenes from the life of St. Dominic, by Mazza (1670).

scenes from the life of St. Dominic, by Mazza (1670).

RIGHT TRANSEPT. On the right wall, St. Augustine, an oil-painting by Bart. Vivarini (1473); tomb of General Niccolò Orsini (d. 1509), with equestrian statue. Over the first altar, Apotheosis of St. Antoninus, Bishop of Florence, by Lorenzo Lotto. Over the door, Tomb of Gen. Dionigi Naldo (d. 1510), by Lor. Bregno. At the second altar, Christ, with SS. Andrew and Peter, by Rocco Marconi.—Stained glass designed by Girolamo Moceto

(1473, restored in 1814).

CHOIR CHAPELS (from right to left). 1st Chapel (Capp. del Crocefisso): Tomb of Baron Windsor (d. 1574), of England, by Al. Vivarini. 2nd Chap.: Renaissance altar with a statue of Mary Magdalen, by Gugl. Bergamasco.— In the large central chapel, or choir proper: Tombs of the Doges: (r.) *Michele Morosini (d. 1382), in the Gothic style, with a mosaic in the lunette, and Leonardo Loredan (d. 1521), with sculptures by Danese Cataneo and others (1572); (1.) *Andrea Vendramin (d. 1478), by Alessandro Leopardo and Antonio Lombardi (?), probably the most sumptuous monument in Venice, designed under the influence of antique Greek sculptures (the figures of the Muses on the right and left do not belong to the original design), and Marco Corner (d. 1368), Gothic. The magnificent high-altar dates from 1619.— 1st Chap. to the left of the choir: SS. Lawrence and Dominic, by Bart. Vivarini; Saints, by Bonifazio III. 2nd Chap.: Gothic tomb of the Condottiere Jac. Cavalli (d. 1384); Nativity, of the school of Paolo Veronese.

LEFT TRANSEPT. Above, by the entrance to the Chapel of the Rosary, a group in marble by Antonio Dentone (1480), St. Helena presenting General Vittore Cappello with the marshal's baton; over the door, the monument of Doge Antonio Venier (d. 1400), in the style of the Massegne. — The Cappella del Rosario, founded in 1571 to commemorate the victory of Lepanto, was destroyed by fire in Aug., 1867, but is being rebuilt. Of its former valuable contents nothing remains but blackened and mutilated fragments of reliefs in marble, scenes from the life of the Saviour and the Virgin, by Bonazza, Torcelli, and other masters from 1600 to 1732. At the time of the fire a celebrated picture by Titian, St. Peter Martyr attacked and murdered in a wood, and a Madonna by Giov. Bellini had unfortunately been deposited in the chapel during the repair of the church, and were burned. — Farther on in the church, Monument of the wife and daughter of Doge Antonio Venier, 1411; monument, with equestrian statue in wood, of Leonardo da Prato (d. 1511).

LEFT AISLE. On the right and left of the door of the Sacristy, admirable wood-carving by Andrea Brustolon (18th cent.). Over the door, busts of Titian and the two Palmas, by Jac. Albarelli, 17th century. — In the SACRISTY: to the left of the altar, Christ bearing the Cross, by Alvise Vivariai (about 1500; signature forged; restored). — Then, monument of Doge Pasquale Malipiero (d. 1462); tombstone of the senator Bonzio (d. 1508), under it statues of St. Thomas by Antonio Lombardo and St. Peter Martyr by Paolo da Milano; in the recesses below, (r.) the recumbent effigy of Doge Michael

Steno (d. 1413), formerly painted, (l.) that of Aloiso Trevisan (d. 1528, aged 23); monument with equestrian statue of General Pompeo Giustiniani (d. 1616) by F. Terilli; *Monument of Doge Tommaso Mocenigo (d. 1423), by Piero di Niccolò and Giov. di Martino of Florence (the decoration shows the transition from the Gothic to the Renaissance style, the sculptures reveal the influence of Donatello); monument of Doge Niccolò Marcello (d. 1474) by Pietro Lombardo; 2nd altar, left of the principal entrance, early copy of Titian's martyrdom of St. Peter (p. 274), presented by King Victor Emmanuel to replace the picture which was destroyed; monument, with equestrian statue, of Orazio Baglioni (d. 1617); over the last altar a statue of St. Jeromby Aless. Vittoria; adjoining it, the monument of the Marquis de Chasteler (d. 1825) who distinguished himself in the Tyrolese war in 1809. On the entrance-wall, Mausoleum of Doge Giov. Mocenigo (d. 1485) by Tullio and Ant. Lombardo. — Over the PRINCIPAL ENTRANCE the immense monument of Doge Luigi Mocenigo (d. 1577), his wife, and Doge Giov. Bembo (d. 1618).

Adjoining SS. Giovanni e Paolo is the rich façade (1485) of the *Scuola di S. Marco (Pl. H, 4), erected by the Lombardi, with singular reliefs in perspective of two lions. In the pediment over the portal is a *Relief representing St. Mark surrounded by his fraternity, attributed to Bart. Buon the Elder. The building, used as a hospital (Ospedale Civile) since 1815, contains over 100 wards and over 2000 beds. The chief ward ('San Marco') and the Biblioteca have magnificent ceilings. Connected with it is the old chapel of S. Maria della Pace, which one econtained Marino Falieri's tomb (p. 253). — The church of S. Lazzaro dei Mendicanti (Pl. H, 3), to the N. of the hospital, contains a fine St. Ursula, by Tintoretto (1st altar to the left). - To the S., on a lofty and elegant pedestal of marble, rises the equestrian **Statue of Bartolommeo Colleoni (d. 1475; buried at Bergamo, p. 180), general of the Republic, modelled by Leonardo da Vinci's teacher Andr. Verrocchio (d. 1488; his last work) and cast in bronze by Aless. Leopardo, who also designed the handsome pedestal (1490-95).

'I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni'. — Ruskin.

*8. Maria dei Miracoli (Pl. G, H, 4), in the vicinity, recently restored, is a small, early-Renaissance church without aisles, erected in 1481 under the influence of Pietro Lombardo, and richly encrusted with marble on the façade, on the side next the canal, and in the interior. The quadrangular domed choir, twelve steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are ambones, or lecterns where the epistles and gospels are read, as in ancient Christian churches. The *Decorations are by Pietro Lombardo. The barrel-vaulting, with its richly gilded coffers, is painted by Girol. da Treviso. In the passage to the sacristy is a relief of the School of the Lombardi, a copy with variations of Leonardo's Last Supper (p. 131). The Sacristy contains a small *Relief of the Madonna and Child, attributed to Donatello.

We follow the lane passing on the S. side of SS. Giovanni e Paolo and the baroque Ospedaletto Church (Pl. H, 4), to the E., cross the Rio di S. Giustiniano, go a few paces to the right, and enter the side-street on the left, which brings us to —

S. Francesco della Vigna (Pl. I, 4), a building without aisles by Jac. Sansovino and Fra Franc. di Giorgio (1534); the façade by Andr. Palladio (1568), with bronze statues by Tiziano Aspetti.

At the Entrance, two holy-water vessels with John the Baptist and St. Francis, statuettes in bronze by Vittoria. 1st Chapel on the right: Last Supper, by Franc. da Santacroce; 3rd chapel, encrusted with coloured marble, with the monuments of the doges Francesco and Alvise Contarini (d. 1624 and 1684). Right Transfft, Enthroned Madonna, by Fra Antonio da Negroponte (about 1450). In the Choir, on the left, monument of Doge A. Gritti (d. 1538). — To the left of the choir, in the Cappella Giustiniani, is an altar with excellent reliefs in marble of the 15th cent., from the workshop of the Lombardi; Last Judgment below; above (as an altar-piece), St. Jerome and four other saints; over them Madonna and angels; at the sides of the chapel twelve prophets and the Evangelists; higher up, the history of Jesus in eighteen sections; below, on the altar, the history of St. Jerome in three sections. — In the chapel of the Cloisters, adjacent to the N., opposite the entrance of the left transept, Madonna and four saints, by Giov. Bellini (1507; spoiled). — Left Transeft: over the pulpit, God the Father and Christ, by Girolamo da Santacroce, retouched. To the left: 1st chapel, Madonna and four saints, by P. Veronese (injured); 2nd chapel, Altar with statues of SS. Rochus, Antonius Abbas, and Sebastian by M. Vittoria; 3rd chapel, in white marble, with busts of the Patriarch and Doge Sagredo, erected in 1743; over the altar the statue of S. Gherardo.

A little to the S., on the Rio della Pietà, is the church of S. Lorenzo (on the right), containing a fine iron screen and statues of SS. Lawrence and Sebastian by Girol. Campagna (at the highaltar). On the left is the church of S. Giorgio degli Schiavoni (Pl. I, 5; best light about midday), with a good Renaissance façade by Jac. Sansovino (1551), occupying the site of a priory granted in 1451 to a Dalmatian (Slavonic) Brotherhood for the succour of poor Dalmatian sailors and others. The iron window-grilles are fine.

The Interior, with a low wooden ceiling, is adorned with 'Paintings by Vittore Carpaccio (1502-1508), illustrating the lives of the three great Dalmatian saints, Jerome, George, and Tryphonius. On the right are three scenes relating to St. Jerome, the best of which is his Death. Opposite and on the left of the altar are three from the life of St. George, including a fine representation of his combat with the Dragon, in a beautiful landscape. Next the altar on the right, the legend of St. Tryphonius. Mr. Ruskin devotes the first supplement ('The Shrine of the Slaves') of 'St. Mark's Rest' to a description of these paintings. Above the high-altar is a Madonna by Vinc. Catena. The ceiling of the oratory, on the first floor, to the left, is beautifully painted in the style of Tintoretto and Palma Giovane.

Farther S. we come to the church of S. Antonino, where we cross the bridge to the right to S. Giorgio dei Greci (Pl. I, 5; comp. p. 239), erected after 1538 by Sante Lombardo and Chiona, with an elegant campanile and an ikonostasis adorned with Byzantine paintings on a golden ground. — Returning to S. Antonino, and resuming a S. direction, we soon reach —

S. Giovanni in Bragora (Pl. I, 5), a church of early origin,

entirely restored at the beginning of the 18th century.

Beyond the 1st chapel on the right, on the wall of the church, Bissolo (not Ant. Vivarini), SS. Andrew, Jerome, and Martin. — 2nd Chapel on the right: Al. Vivarini, Madonna and Child. — On the piers in front of the choirchapel: right, Cima da Conegliano, Constantine and St. Helena by the Cross (1502); to the left, Al. Vivarini, Resurrection (1498). At the back of the high-altar: *Cima da Conegliano, Baptism of Christ (1494). — On the left

wall of the church, Paris Bordone, Last Supper; farther on, Bart. Vivarini, Madonna with St. Andrew and John the Baptist (1478); under it, Cima da Conegliano, Legendary scenes and saints, originally a predella of the abovenamed picture. — This church can be seen with advantage only in bright weather.

A little to the S. of S. Giovanni in Bragora is the Riva degli

Schiavoni (p. 255).

We may go towards the E., past S. Martino (by Sansovino, 1540; font with four kneeling angels by Tullio Lombardo, 1484; above the main entrance, Last Supper by Girolamo da Santacroce, 1549), to the *Arsenal (Pl. K, L, 5), which at the zenith of the Republic employed 16,000 workmen, but in the 18th cent. 2000-3000 at most. In front of it rise four famous antique lions, brought from the Piræus in 1687; the body of the large one on the left bears Runic inscriptions (by the Normans, 10th cent.?). Handsome Renaissance gateway of 1460. The Docks are shown by permission of the Admiralty. Admission to Museum, see p. 239.

Museum (cross the court and mount staircase on left). First Floor. Interesting collection of models of ships of all periods, including a model and the scanty remains of the Bucentoro, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 253) into the Adriatic, which he thus symbolically wedded; model of the system of piles on which the city is to a great extent built. — Second Floor: Fine collection of weapons; by the entrance, statue of Vittore Pisano (1380), and also two Turkish banners, taken at Corfu in 1537 and at Lepanto in 1571; armour of former doges, of the Condottiere Gattamelata (see p. 227), and of Henry IV. of France; revolvers and breech-loaders of a primitive description (16th cent.); a finely-executed culverin of steel, adorned with reliefs; instruments of torture; iron helmet found near Aquileia; bust of Napoleon of 1805. Monument to Admiral Angelo Emo (d. 1732), by Canova; adjacent, to the right, trophies and Turkish banners taken in 1472 at Friuli. (Explanatory inscriptions on each object; fees officially prohibited.)

In front of the museum stands the Monument of Count von der Schulenburg, marshal in the Venetian service (d. 1747), who directed the famous

defence of Corfu against the Turks in 1716.

We next follow the Rio dell' Arsenale to the S. to the church of S. Biagio (Pl. K, 6), containing the tomb of Admiral Angelo Emo (see above), by Canova's teacher Ferrari-Torretti. A monument by Benvenuti, in front of the church (1885), commemorates the splendid service of the soldiers in the inundation of March, 1882.

The Via Garibaldi leads hence to the Giardini Pubblici (Pl. L., M, 6, 7), a pretty park, laid out by Napoleon in 1807 on space obtained by the demolition of several monasteries. At the entrance from the Via Garibaldi is a bronze Monument of Garibaldi by Michieli (1887). Cafés near the steamboat-wharf and on the hill at the S end. Fine view of the city and lagoon. Electric light in summer—Steam-launches and gondolas, see pp. 235, 236.

The adjacent church of S. GIUSEPPE DI CASTELLO (Pl. M, 6), entered from the N. side of the Rio Giuseppe beyond the bridge, contains ceiling-paintings with very effective perspective. To the right are an altar-piece by Jac. Tintoretto, representing Archangel Michael and Senator Michiel Buono, and the monument of Doge

Marino Grimani and his wife, by Scamozzi; behind the high-altar, Adoration of the Shepherds, by Paolo Veronese; adjacent, to the left, bust of Girolamo Grimani by Al. Vittoria (1570).

S. Pietro di Castello (Pl. M, 5), a domed church on the island of S. Pietro, separated from the town by the broad Canal di S. Pietro, an ancient foundation, was the cathedral of the Patriarch of Venice down to 1807. The façade, erected by Smeraldi in 1596, is said to reproduce a design of Palladio (1557); the interior was restored in 1621. Handsome campanile of 1474.

The Interior is of little interest. Above the side-entrance on the right is a monument of the 14th century. Between the 2nd and 3rd altars on the right is a marble throne from Antioch, with Saracenic ornamentation and verses from the Koran in Cufic characters. By the third altar is a late work of Marco Basaiti, representing St. Peter enthroned, with four other saints. The high-altar, designed by Longhena, enshrines the bones of S. Lorenzo Giustiniani. A statue of the saint (15th cent.) occupies a niche behind. In the chapel of the left transept are two altoreliefs in marble, by Mich. Ongaro, 17th cent.: Consecration by Pope Paul V. of the Patriarch Franc. Vendramin as cardinal, and an allegory of death.

This was the scene of the Rape of the Venetian Maidens by the Triestine pirates in 944, the story of which has been told by Rogers in his 'Brides of Venice'. The pirates were followed and vanquished, and the brides brought back in triumph.

Napoleon converted the adjoining Patriarchal Palace into barracks, and transferred the patriarchate to St. Mark's (p. 244).

f. Quarters to the West of the Canal Grande.

The Ponte Rialto (Pl. G, 4; pp. 266 and 270) is a good startingpoint for a visit to the quarters of the city lying W. of the Grand Canal. Immediately beyond the bridge are (left) the Fabbriche Vecchie, erected in 1520 by Scarpagnino, and the Fabbriche Nuove, erected in 1555 by Sansovino, as public offices and warehouses. On the right the Pal. de' Camerlenghi (p. 266). Farther on (right) is S. Giacomo di Rialto, the oldest church in Venice (closed, being in a ruinous condition), said to have been built about 520. - In the Vegetable Market here (Erberia; Pl. G, 4) fruit is generally good and cheap, especially in the morning. On the farther side of the market is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, 'Il Gobbo di Rialto' (16th cent.). From this column were promulgated the laws of the Republic.

Not far from the market, at the entrance to the Ruga Vecchia (p. 281), is situated S. Giovanni Elemosinario (Pl. F. 4), built by Scarpagnino in 1527. This church should be visited in bright weather (best light about noon). Entrance by the gateway adjoining the campanile.

*High-altar-piece by Titian, S. Giovanni Elemosinario (about 1530): -'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was a genius and it is surprising with what power he conceives and carries out his idea... The forms are natural, but of good scantling, moving boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly... His colouring is gorgeous, his command of line surprising, his touch unsurpassable (C. & C.).—Chapel to the right, *Altar-piece, SS. Sebastian, Rochus, and Catharine, a masterpiece by Pordenone.— To the left, in the nave, Marco Vecelli, Doge Grimani giving alms; to the right, L. Corona, The blessing of the manna.

Passing the entrance of the Ruga Vecchia, and continuing our way from the Rialto Bridge direct to the N. W., we cross a canal and arrive at the Campo and Church of S. Cassiano (Pl. F, 4). This church, built in 1611, contains two fine pictures: 1st altar on the right, John the Baptist and four saints, by Palma Vecchio; 3rd altar on the same side, Visitation, by Leandro Bassano.

We next cross the Rio S. Cassiano to the W., take the second side-street to the left (Calle della Regina), and again turning to the right reach the church of —

S. Maria Mater Domini (Pl. F, 4), founded in 1510. Façade with fine marble sculptures by Jac. Sansovino (1540); 2nd altar to the right: Vinc. Catena, Martyrdom of St. Christina (1520, early work); right transept, Finding of the Cross, a fine work by J. Tintoretto; opposite, Last Supper, by Bonifazio III.; beneath, a Byzantine relief of the Madonna. — Not far hence, on the Grand Canal, is the Pal. Pesaro (p. 267).

Continuing our course towards the N.W., and turning into a side-street on the right, after crossing three canals, we reach the entrance of the —

*Museo Civico Correr, which combines the old Correr Collection with the municipal collections and is arranged in the former Fondaco dei Turchi (Pl. E, 3; p. 267). Admission, see p. 239 (entr. to the right). Catalogue out of print. The collections include much that is comparatively worthless along with some objects of great interest and value. (Steamboat-station, see p. 236.)

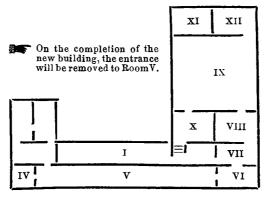
In the court and beside the staircase-walls is a series of sculptures of various epochs. The court also contains, in the centre, a number of ornamental well-heads and, at the back, a colossal statue of Agrippa, supposed to have been brought from the Pantheon. — To the right is a room with an ethnographical collection from Central Africa (Raccolta Miani; comp. p. 316).

On the First Floor is the Library, open daily, 10-3.

The Second Floor contains the Art Collections, some of which, including the Raccolta Canoviana, the musical instruments, and the Memorie Patriottiche, or national relics, are placed temporarily in the adjacent Casa Correr, until the other rooms of the Museum are ready.—Room I (to the right, at the head of the staircase) is still closed. The best plan at present is to pass from R. VII to the right, through R. VI, into R. V. To the right of the last are two side-rooms, containing woodcuts, engravings, drawings, etc., including a large bird's-eye view of Venice, printed from a wooden block carved by Zuan Andrea (1500), probably after a drawing by Jacopo dei Barbari; also the original block of which the last is an impression (both on rear-wall of front room).—We now return to R. V and pass to the right into—

ROOM IV. In the centre, 22. Bronze bust of the 15th cent. (by Ant. Rizzo?); portraits of two doges, said to be Franc. Foscari and Giov. Mo-

cenigo, in the style of Bellini; bronze candelabrum. The cases contain small bronzes and artistic technical works of various periods, including fine Renaissance plaques. On the walls, pictures of the 14th and 15th centuries. — Room V. Weapons and banners, including some finely ornamented halberds and several Turkish standards. — Room VI. Carvings in ivory and wood. On the walls paintings of the Northern Schools: 15, 16. Craesbeeck, Peasants; 38. Suabian School, Bearing of the Cross; 58. Pieter Brueghel the Younger, Adoration of the Magi, snowy landscape; 84, 85. After Callot, Gipsies. — Room VII. On the wall, opposite the window: 23. Giov. Bellini, Transfiguration (a youthful work, here assigned to Mantegna); 24. Marco Palmezzano, Bearing of the Cross; by the exit, 43. Cosimo Tura, Pietà. In the centre are several good portraits (15th cent.) in the Style of Giov. Bellini and Antonello da Messina, including a youth with a laurel-wreath. — Room VIII. Majolica and terracotta. At the bottom



of the cabinets, *Nos. 63-70, a series of plates from the manufactory of Castel Durante (not Faenza as stated in the catalogue), painted with scenes from Ovid's Metamorphoses (blue and green on a white ground). Pictures: in the centre, to the left: Portrait of Fernando Avalos (?), viceroy of Sicily, husband of Vittoria Colonna, afterwards Michaelangelo's friend (officially described as C. Borgia by Leon. da Vinci); to the right, Ansuino da Forli (Franc. Cossa?), Portrait.

Room IX. From the ceiling hangs the flag of the Bucentoro (beginning of the 18th cent.; comp. p. 277). To the left is a cabinet with "Ornaments of the 17th cent., in agate and silver gilt, showing the arms of the Pisani-Grimani families. In the centre is a stand with a glass wedding-goblet of the 16th cent., adorned with enamelling. Other cabinets with intaglios, cameos, fine miniatures, etc. On the window-wall near the exit, 46. Giov. Bellini, Crucifixion with the Virgin and St. John (ascribed to Mantegna), an early work; on the opposite wall, 24. Marco Basaiti, Madonna and donor; "27. Giov. Bellini, Pieta (with forged monogram of Dürer).

Room X. Artistic products of the industrial arts. Pictures: 5. Pietro

Room X. Artistic products of the industrial arts. Pictures: 5. Pietro Longhi, Portrait of Goldoni, also numerous 'society' pictures by Longhi and Franc. Guardi (18th cent.; comp. p. 258). On an easel, *Carpaccio, Two courtezans. At the window, an early Renaissance marble-bust, inscribed 'Carolus Zenus'. The glass-cases contain cards, fans, combs, etc. In the middle of the room is a model of the 'Bucentoro'. — On the other side of Room IX is —

Room XII. Glass, porcelain, and enamel; second-rate pictures. In the middle a collection of Venetian coins and dies, including a complete series of the Osele, or coins given by the Doges to the nobles at Christmas, from 1521 to 1796. — Room XI, to the left, contains the unimportant Giustiniani Collection.

To the S.W. of the Fondaco dei Turchi and Museo Civico is the church of S. Giacomo dell' Orio (Pl. E, 4), one of the quaintest churches in Venice, rebuilt in the 13th and 16th cent., with a timber-roof.

On the entrance-wall, to the right, Buonconsiglio, SS. Sebastian, Roch, and Lawrence (1511). The right aisle contains a vestibule adorned with a column of verde antico, and a picture by Franc. Bassano, John the Baptist, under a richly-decorated wooden vaulting of the Renaissance period. In the left aisle, opposite the pulpit: Lorenzo Lotto, Madonna (injured and badly lighted).

S. Simeone Piccolo, Gli Scalzi, and the station, see p. 268.

The direct route from the Rialto to the Frari leads past S. Giovanni Elemosinario (p. 278) through the Ruga Vecchia (Pl. F, 4), and crosses the Campo S. Aponal or Apollinare. Near the church of the same name is the Pal. Albrizzi (fine stucco-embellishments in the interior, by Al. Vittoria) and beyond it the Campo S. Polo (Pl. E, F, 4; on the neighbouring Rio di S. Polo is the Pal. Corner-Mocenigo, with a good façade by Sammicheli). Passing between the church of S. Polo and its campanile (14th cent.), we cross the Rio S. Polo, take the second side-street to the right, and then the fourth to the left, leading to the former church of the Franciscans, or the—

**Frari (S. Maria Gloriosa dei Frari, Pl. E 5; steamboat-station S. Tomà, see p. 236), a cruciform church, one of the largest and most beautiful at Venice, in the Gothic style with the peculiar Italian modifications, erected in 1250-1338. Its vaulting is supported by twelve circular piers. It contains numerous monuments, sculptures, and pictures, and like SS. Giovanni e Paolo (p. 273) is the last resting-place of many eminent men. The rounded tops of the gables of the façade are much later than the church. Over the portal is a statue of the Madonna (14th cent.). Beside the portal of the left transept is a *Relief of the Madonna and angels, by the brothers Massegne (about 1400).

Interior. RIGHT AISLE. Adjoining the 1st altar, the large monument of Titian (d. 1576), erected by Emp. Ferdinand I., completed by Luigi and Pietro Zandomeneghi in 1852. In the centre, above the dedication 'Titiano Ferdinandus I. 1852', between four columns, Titian sitting by an angel and uncovering the statue of Sais; by the columns are figures representing Sculpture, Architecture, Painting, and Wood-carving. On the back are reliefs of the three most celebrated pictures of Titian, the Assumption (p. 256), Death of St. Peter Martyr (p. 274), and Martyrdom of St. Lawrence (p. 272); above, left and right of the vaulting, Entombment and Visitation, his last and first pictures (comp. p. 256); above these the lion of St. Mark. Below are two figures with tablets: 'Eques et comes Titianus sit. Carolus V. 1553', and 'Titiano monumentum erectum sit. Ferdinandus I. 1839'. — Over the 2nd altar: Salviati, Presentation of Mary in the Temple; adjacent, the monument of Almerico d'Este of Modena, a general of the Republic (d. 1660), with his statue; 3rd altar, "St. Jerome, a statue by Alessandro Vittoria, said to possess the features and figure of Titian when in his 98th year.

Right Transert. "Monument of Jacopo Marcello (d. 1484), a sarcophagus

RIGHT TRANSEPT. *Monument of Jacopo Marcello (d. 1484), a sarcophagus borne by three male figures, from the workshop of the Lombardi; altarpiece in four sections by Bart. Vivarini (1487). — On the right, near the door of the sacristy, the Gothic monument of Beato Pacifico (d. 1437), with a relief of the Baptism of Christ, probably by the Florentine Master

of the Pellegrini Chapel (p. 208). Over the door of the sacristy, the monument of Adm. Benedetto Pesaro (d. 1503), by L. Bregno and Ant. Minello, with a figure of Mars (right) by Baccio da Montelupo. Near the door, on the left, wooden equestrian *Statue of the Roman prince Paolo Savello (d. 1405).— In the Sacristy, opposite the door, a shrine with reliefs in marble of the 17th century. **Altar-piece in three sections, a Madonna and saints, by Giov. Bellini (1488), in a beautiful Renaissance *Frame: 'the gentlest and most elegant emanation of Bellini's art... the Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion' (C. & C.).

CHOIR CHAPELS. 2nd Chapel on the right: on the right, the monument of Duccio degli Alberti, on the left, that of an unknown warrior, both fine works of the 14th century. — Choir: (r.) Gothic mausoleum of the Doge Franc. Foscari (d. 1457) and (l.) Early Renaissance tomb of the "Doge Niccolò Tron (d. 1473), both by Ant. Rizzo. Titian's Assumption of the Virgin (p. 256) was at one time the altar-piece here. — Chapels on the left: 1st, altar-piece, Madonna and saints, by Licinio Pordenone (about 1530); 2nd, monument of Melchior Trevisano (d. 1500), the altar in coloured and gilded carved wood, by Dentone, in the centre John the Baptist in wood, by Donatello; 3rd, altar-piece, St. Ambrose and saints, above, Coronation of the Virgin by Alvise Vivarini and Marco Basaiti.

LEFT TRANSEPT. Altar-piece in 3 sections, St. Mark with four other saints, by Bart. Vivarini (1474).

LEFT AISLE. Baptistery: altar in marble, above, Madonna and four saints, in the style of the Massegne (about 1400); on the font a statue of John the Baptist, by Sansovino; above, five more saints in the style of the Massegne. Farther on: Tomb of Bishop Jac. Pesaro (d. 1547).

**Altar-piece, Madonna of the Pesaro family, by Titian (1526).

More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (Scuola di S. Rocco, p. 283) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition and colour with magic light and shade.... Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen... The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling 'Baffo' (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the right, are Benedetto Pesaro and the members of his family (C. & C.).

Monument of Doge Giov. Pesaro (d. 1659), of a rich architectural character, occupying the entire wall, with figures of negroes as bearers, by Methior Barthel and Longhena. Mausoleum of Canova (d. 1822), 'principi sculptorum aetatis suae', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils Martini, Ferrari, Fabris, and others (comp. p. 233). — By the entrance-wall, to the right of the principal portal, the sarcophagus of Pietro Bernardo (d. 1538), by Al. Leopardi: 'nothing can be more detestable or mindless in general design, or more beautiful in execution' (Ruskin). Adjacent, to the right (above), the unpretentious monument of Simone Dandolo (d. 1360), by

the Massegne (1396).

In the Nave a high screen of marble, covered with two series of

reliefs, separates the choir-seats from the rest of the church. Elegantly carved stalls, by Marco da Vicenza, 1468, semi-Gothic in style.

The adjacent monastery contains the Archives of Venice, one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments (adm. on week-days, 10-2). - In this neighbourhood is the Scuola DI S. Gio-VANNI EVANGELISTA (Pl. E, 4), originally a building of the 14th cent... but modernised in the interior. One side of the handsome old vestibule in the style of the Lombardi (1481) is still preserved.

Beyond the Archives is the church of S. Rocco (Pl. D, E, 5), built in 1490 and restored in 1725, with a façade of 1771. Like the adjacent Scuola di S. Rocco, which we visit in connection with it, it contains numerous pictures by Tintoretto. (These are all described by Mr. Ruskin in the 'Venetian Index' of 'Stones of Venice'.)

1st altar on the right: Sebast. Ricci, St. Francis of Paola raising a dead child. On the right, the Annunciation, beyond it the Pool of Bethesda, and above the latter St. Rochus in the wilderness, all by Tintoretto. Chapel to the right of the choir: Titian, Christ dragged to Golgotha, chaper to the right of the choir: Intan, Christ dragged to Goigona, ascribed by Vasari to Giorgione; in the lunette, Andrea Schiavone, God the Father. In the choir, to the right, St. Rochus in the hospital, above, St. Rochus healing animals, to the left above, Capture of St. Rochus, below, Angel appearing to the saints in prison, all by Tintoretto. Behind the entrance to the sacristy, to the left, Pordenone, St. Sebastian, in fresco, On the left side of the church Engine Everylaion of the money above. On the left side of the church, Fumiani, Expulsion of the money-changers from the Temple; above it, Pordenone, St. Christopher and St. Martin; 1st altar on the left, Seb. Ricci, St. Helena.

In the alley to the left of the church is the entrance to the *Scuola di S. Rocco (Pl. D, E, 4), begun in 1517, and containing the council-halls of the brotherhood. It possesses a magnificent façade, and a handsome old staircase and halls. The walls of the latter are adorned by Jac. Tintoretto (1650-78), whose important historical position, as the first of the Venetian painters to represent Scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (alm. p. 239; good light necessary).

Hand-catalogues of the pictures are provided.

Lower Hall, on the left wall, opposite the entrance: 1. Annunciation, 2. Adoration of the Kings, 3. Flight into Egypt, with attractive landscape, 4. Slaughter of the Innocents, 5. Mary Magdalen, in a landscape under evening-light. On the altar, Girol. Campagna, Statue of St. Rochus. Right wall: 6. Landscape with St. Mary of Egypt; 7. between the staircases, Circumcision of Christ; 8. Assumption of the Virgin. — On the right side of the staircase over the first landing is an *Annunciation by Titian, painted in 1525 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by Tintoretto. The frescoes on the walls of the upper staircase, referring to the plague, are by Zanchi (1666; on the right) and Negri (1673; on the left).

At the top, on the right, is a small room containing an Ecce Homo, At the top, on the right, is a small room containing an excendency an early work by *Titian*. — In the Large Hall, above the door of the room just named, 1. Raising of Lazarus; farther to the left, 2. Christ feeding the multitude. At the altar, St. Rochus in clouds; at the sides, statues of St. Sebastian and John the Baptist, by *Girol. Campagna*. On the left wall: 3. The Last Supper, 4. Gethsemane, 5. Resurrection of Christ, 6. Baptism, and 7. Birth of Christ. On the opposite wall: 8. Temptation of Christ (below, a portrait of Tintoretto), 9. Pool of Bethesda, 10. Ascension. On the ceiling, Moses smiting the rock, the Brazen Serpent, the Shower of manna, and single figures of Prophets. Handsome wall-panelling, with figures carved in wood, by Pianta. The altar-reliefs of scenes from the life of St Roch are by Giov. Marchiori (1720). Fine marble pavement with inlaid works, restored by Dorigo in 1885-90 from designs by Sarcardo. — The large door leads into the Sala Dell' Albergo, containing Tintoretto's masterpiece, a large "Crucifixion of 1565. Opposite, Bearing of the Cross, Mocking of Christ, and Christ before Pilate. On the ceiling, St. Rochus in presence of God.

The low gateway adjoining the Scuola leads to the church of S. Pantaleone (Pl. D, 5), rebuilt in 1668-75. It is adorned with a huge ceiling-painting by Fumiani, representing the martyrdom and glorification of St. Pantaleon (ca. 1700). The chapel to the left of the high-altar (generally closed) contains (on the right) a Coronation of the Virgin by Giovanni and Antonio da Murano (covered by a curtain), painted in 1444; also an Entombment in high relief, of the same date.

Crossing the bridge, and traversing the long Campo S. Margherita (Pl. D, 5, 6), we reach the church of —

S. Maria del Carmine (Pl. D, 6), known as I Carmini, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, *Cima da Conegliano, Adoration of the Shepherds and saints; 4th altar on the right, Tintoretto, Circumcision, a youthful work; 2nd altar on the left, Lorenzo Lotto, St. Nicholas with three angels and two other saints on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty; by the 5th altar on the left, Pietà, an admirable bronze relief by Verrocchio, of Florence.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a bas-relief over the entrance, by Arduino, 1340. — On the right is the *Scuola dei Carmini*, of the 17th cent., with five ceiling-paintings by Tiepolo.

We may now proceed to S. Sebastiano, crossing the bridge to the S., and then taking the first cross-street (Calle Lunga) to the right.

*S. Sebastiano (Pl. C, 6; comp. p. 239), erected in 1506-18, and lately well restored, contains excellent works by Paolo Veronese,

and his tomb.

On the Right: 1st altar, St. Nicholas, painted by Titian in his 86th year; 2nd, Madonna with saints, a small picture by Paolo Veronese; 3rd, Madonna with St. John, a group in marble by Tommaso Lombardo, 1547; 4th, Christ on the Cross, and the Maries, by P. Veronese; "Monument of Bishop Livio Podocataro (d. 1555), by Jac. Sansovino. — Choir. "Altar-piece, Madonna in glory and four saints, on the wall to the right Martyrdom of St. Sebastian, to the left "Martyrdom of SS. Mark and Marcellinus (restored), all three by P. Veronese (1565). — Organ, on the outside of the folding doors, the Purification of Mary, on the inside, the Pool of Bethesda, both by P. Veronese. To the right, the bust of the master (d. 1588), with the inscription below it: 'Paulo Caliario Veronensi pictori, naturae aemulo, artis mira culo, superstiti fatis, fama victuro.' In front his tomb.—Sacristy. Ceiling-paintings by Veronese (1555), Coronation of the Virgin, with figures of the four Evangelists. On the walls, Biblical scenes by Bonifazio. — Farther on in the church, in the next chapel on the right of taltar, "Bust of the Procurator Marcantonio Grimani (d. 1565), by Vittoria; 2nd altar, Baptism of Christ, by Paolo Veronese; beautiful ceiling-paintings representing the history of Esther, also by Paolo, aided by his brother Benedetto Caliari.

In the vicinity is the Campo di Marte, or drilling-ground (Pl. B, 5), a large grassy island surrounded with trees. Farther S. is a large cotton-factory ('cotonificio'; steamboat-station, p. 236).

We may return from S. Sebastiano by the Fondamenta delle Zattere (Pl. D, E, 7), whence there is a pretty view of the Redentore (p. 288; steamboat-station, p. 236). On this quay lie the Pal. Giustiniani-Recanati (No. 1402), with a number of antique works in marble, including a fine Attic funeral relief, and the church of I Gesuati or Madonna del Rosario (Pl. E, 7), built in the 18th century. The ceiling of the church is adorned with fine frescoes by Tiepolo, representing the institution of the festival of the rosary (in the middle), with a vision of the Madonna and the glorification of St. Dominic. By the 3rd altar to the left is a Crucifixion, by Jac. Tintoretto, and by the 1st altar to the right is a Madonna, with St. Clara and two Dominican nuns, by Tiepolo. — The broad street to the right of the church leads to (3 min.) the Academy (p. 255).

The church of S. Trovaso (Pl. E, 6), containing pictures by Palma Vecchio and Tintoretto, stands on the border-line between the 'Nicolotti' and the 'Castellani', the two factions into which the Venetians are divided (see H. F. Brown's 'Life on the Lagoons'). The father and godfather of a child christened here, if of opposite factions, leave the church by different doors.

g. From the Piazza of St. Mark on foot to the Academy and S. Maria della Salute. S. Giorgio Maggiore. Giudecca.

The passage in the S.W. corner of the Piazza of St. Mark leads to the Calle S. Moisè. To the left is the church of S. Moisè (Pl. G, 6), with an over-decorated façade of 1668, 'notable', says Mr. Ruskin, 'as one of the basest examples of the basest school of the Renaissance'. John Law (1671-1729), originator of the 'Mississippi Scheme', is buried in this church. Beyond it we cross the bridge and proceed straight on along the Via Ventidue Marzo.—[The second side-street to the right, the Calle delle Veste, leads to the Campo S. Fantino, in which are situated the Teatro Fenice (Pl. F, 6), the Ateneo Veneto (reading-room, see p. 237), and the church of S. Fantino, built in the early-Renaissance style after 1500, with a fine choir by Jac. Sansovino (1533) and a Madonna of the school of Giov. Bellini.]— The Via Ventidue Marzo crosses a second bridge and leads to the church of—

S. Maria Zobenigo (Pl. F, 4), erected in 1680 by the Barbaro family ('barbaro monumento del decadimento dell' arte', as it has been called). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; on the bases of the columns are representations of naval battles. The interior of the church contains nothing worthy of note.

Leaving this church, we cross the Campo S. Maurizio, where the small church of that name is situated, to the larger Campo Francesco Morosini (Pl. E, F, 6), which has been embellished since

1882 with a marble statue of Niccold Tommaseo, philosopher and teacher (d. 1874), by Franc. Barzaghi, of Milan. The Pal. Morosini (left) contained a collection of arms and pictures, part of which was sold in 1894; and the church of S. VITALE (Pl. E, F, 6), also on the left, contains (behind the high-altar) a painting, by *Carpaccio, of St. Vitalis on horseback surrounded by four saints, above, four other saints and the Madonna (1514).

*Santo Stefano (Pl. F. 5, 6), on the right, a Gothic church of the 14th cent., with an elegant façade in brick and good window-mouldings in terracotta, has a peculiarly constructed vaulting of wood. which imparts a very pleasing appearance to the interior and recalls

S. Fermo at Verona (p. 209).

ENTRANCE-WALL, above the principal door, equestrian statue of Dom. Contarini, middle of 17th cent.; adjacent, (1.) the Tomb of the physician Jacopo Suriano (d. 1511). On the PAVEMENT of the nave is the large tombstone of the Doge Francesco Morosini 'Peloponnesiaci' (d. 1694), with the cap and baton of office in bronze. - Adjacent to the SACRISTY in the right asile a Madonna with saints, a relief in bronze of the 16th cent; in the sacristy, on the right wall, Boccaccino (?), Madonna and saints; beside the altar, two saints on a gilded background by Bart. Vivarini, and small marble statues of St. Anthony and a bishop by Pietro Lombardo. — Chois. On the lateral walls statues of the twelve Apostles and four saints, and reliefs of the four Evangelists and two Fathers of the church. Behind the high-altar are choir-stalls of the 15th cent., carved and inlaid. — 3rd altar (1.) statues of St. Jerome and St. Paul by Pietro Lombardo.

Adjoining the church on the left is a handsome *Monastery Court, restored in 1532, and once adorned with frescoes by Pordenone (badly restored). - Crossing the court, we reach the Campo S. Angelo (Pl. F, 5), with a monument of Paleocapa, the minister (d. 1869), and to the left the Pal. Grimani (p. 273). Farther to the N.E., near the Teatro Rossini, is the Piazza Manin (Pl. F. G. 5), adorned with a Monument of Manin in bronze by Borro. We then traverse the Calle della Vida and taking the first side-street to the right, reach the Palazzo Contarini, now belonging to the Congregazione di Carità. The courtyard (Corte del Maltese, entered from the Calle delle Locande) contains the *Scila Minella, a curious spiral staircase of the 15th cent, and a lovely Byzantine well-head.

The Hôtel Victoria (p. 234) bears a tablet recording that it was the

Venetian home of Goethe.

From the Campo S. Vitale, we cross the Grand Canal by the iron bridge (p. 264) to the Campo della Carità and the Academy (p. 255).

We now proceed towards the E., crossing several bridges, to -*S. Maria della Salute (Pl. F, 6; comp. p. 239; side-entrance to the left), a spacious dome-covered church, at the E. extremity of the Canal Grande, erected in 1631-82 by Longhena, a successor of Palladio, in commemoration of the plague in 1630. 'Considering the age in which it was erected, it is singularly pure', though 'externally it is open to the criticism of being rather too overloaded with decoration, (Fergusson). The interior is very handsome.

CHAPELS ON THE RIGHT: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by Luca Giordano; in the last

CHAPEL ON THE LEFT: Descent of the Holy Ghost, by Titian, much darkened by age (1543). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at Pola in Istria. On the floor near the high-altar a large candelabrum in bronze by Andrea d'Alessandro da Brescia (1570), of admirable workmanship; over the high-altar, the Virgin banishing the demons of the plague, a group in marble by Justus le Court. On the ceiling at the back of the altar eight Medallions with portraits of the evangelists and fathers of the church by Titian; the large pictures by Salviati. — Outer Sacristy: Pietà, a relief of the 15th cent., by Dentone (?); kneeling statue of Doge Agostino Barbarigo (15th cent.). — Sacristy: end-wall, to the right, SS. Rochus, Jerome, and Sebastian by Girolamo da Treviso (?), between two Madonnas in the manner of Sassoferrato; on the window-wall: Marco Basaiti, St. Sebastian; Tintoretto, Marriage of Cana. Over the altar: *Titian, St. Mark and four other saints (1512; still reminiscent of Giorgione and Palma), distinguished by its fine colouring and the noble heads of the saints; adjacent, to the left, Madonna and saints, by Cristoforo da Parma, 1495. *Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by Titian, painted about 1543 under the influence of Correggio.

Between this church and the *Dogana di Mare* (mentioned at p. 263) is the **Seminario Patriarcale** (Pl. G, 6), containing a few sculptures and the *Galleria Manfredini*, a small collection of

pictures (adm., see p. 239).

The Oratory (on the N. side of the court) contains, on the entrance wall, the tomb of Jac. Sansovino, formerly in S. Geminiano (p. 244), surmounted by a terracotta bust of the painter by Vittoria. At the altar are 15th cent. statues of SS. Benedict, Zacharias, and John the Baptist. On the altar of the adjoining Sacristy is a relief of the Adoration of the Child (about 1500), with high-reliefs of St. Catharine (l.) and St. Cecilia (r.), by Tullio Lombardo. In the corner a gilded statue of St. Michael.

The Picture Collection is on the first floor. Opposite the entrance, **Giorgione*, Apollo and Daphne (genuine, but retouched); to the left, *Beccafumi* (ascribed to Baldassare Peruzzi), Penelope; to the right, below, *Albertinelli* (ascribed to Fra Bartolommeo), Madonna and Child; opposite the windows, after *Leon. da Vinci, Madonna with a saint and an angel; below, *Filippino Lippi*, Christ and Mary Magdalen (on the left), and the Samaritan Woman (on the right); *F. van Mieris*, *Man eating oysters.

We may now return across the Grand Canal (traghetto, comp. p. 235) or proceed to the S.W. to the church of Santo Spirito (Pl. F, 7), which contains a fine painting of Christ between SS. Erasmus and Secundus, by Buonconsiglio (over the side-portal, to the right). — A little to the N.W. is the Fondamenta delle Zattere with the church of the Gesuati (see p. 285).

Opposite the Piazzetta to the S., and S.E. of the Dogana di Mare (about 1/4 M. from both these points), is the small island of S. Giorgio Maggiore (Pl. H, I, 7; ferry, p. 236), with —

*S. Giorgio Maggiore, a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The façade was finished by *Scamozzi* in 1575.

The "INTERIOR (when closed, ring the bell) is very beautiful, and has not been spoiled by decorations of a later date. Over the door a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here on 14th March, 1800. Over the 1st altar to the right, Nativity, by Jac. Bassano; 2nd, Crucifix in wood, by Michelozzo; 3rd, Martyrdom of SS. Cosmas and Damianus; 4th (in the transept), Coronation of the Virgin, the two last by Tintoretto and both, like his other works in this church 'daubs redounding to the painter's everlasting shame' (Burckhardt); 5th altar,

Adoration of the Madonna, by Rizzi. — Choir. In front, two brass candelabra, by Niccoletto Roccatagliata (1596); (r.) Last Supper, (l.) Gathering the Manna, both by Tintoretto; on the high-altar a group in bronze by Girolamo Campagna, representing the Saviour on a gilded globe borne by the four Evangelists, beside them two angels. The reliefs on the 48 *Choirstalls represent scenes from the life of St. Benedict, and were executed, according to the inscription, by a Flemish artist, Alberto de Brule (1598).— At the altar to the left of the choir, Resurrection, by Tintoretto, with the family of the Doge Morosini, whose monument is above the adjacent door (1588).— Left Transept: Martyrdom of St. Stephen, also by Tintoretto.—At the 2nd altar to the left: Virgin and Child, over life-size, by Girol. Campagna; last altar, Martyrdom of St. Lucia, by Leandro Bassano; monument of the Doge Marc Antonio Memmo (d. 1615).

An easy staircase in 32 spiral windings leads from the choir to the summit of the Campanile (before ascending, enquire whether the door at the top is open), which commands perhaps the best *View of the city and the Lagune.

On the adjoining island of Giudecca (steamboat, see p. 236; returning in about half an hour on the way back) is situated the former Franciscan church of —

*Redentore (St. Saviour's; Pl. F, 8), erected in 1576 by Palladio, a much vaunted edifice, chiefly interesting in the interior. The employment of only one order of columns on the façade should be noticed by the historical student of architecture.

ON THE RIGHT: 1st Chapel, Nativity, by Francesco Bassano; 2nd, Baptism, Carletto Caliari; 3rd, Scourging, Tintoretto. On the Left: 3rd Chapel, Descent from the Cross, Palma Giov.; 2nd, Resurrection, F. Bassano; 1st, Ascension, Tintoretto. In front of the high-altar, Christ bearing the Cross, at the back a Descent from the Cross, reliefs in marble by Mazza da Bologna; above, Christ on the Cross, with SS. Mark and Francis, fine bronze figures by Campagna. — The Sacristy contains three admirable "Madonnas formerly attributed to Giovanni Bellini; that with the sleeping Child, the most richly coloured, but somewhat stiff, is attributed by Mr. Crowe to Alvise Vivarini, the two others to Bissolo and Pasqualino, pupils of Bellini. Also a Baptism of Christ in the style of P. Veronese.

On the Festa del Redentore (third Sun. in July) a bridge-of-boats is formed across the Giudecca to this church, and a water-frolic is held all night long. Visitors who have not yet seen the church of S. Sebastiano (p. 284) may here take the above-mentioned steamboat to the Fondamenta delle Zattere.

Nothing will convey to the traveller a better idea of the situation of Venice with its islands, than a visit to the Lido, which is specially animated during the bathing season. Steamboat, see p. 236; the last steamboat leaves the Lido in winter a little before sunset (previous enquiries advisable). A gondola takes at least ½ hr. (two gondoliers desirable, in wind, necessary). Sea-baths and restaurant, see p. 236; tramway from the quay to the baths.

The N. end of the Lido is defended by the Forte S. Niccolò and (to the W., beyond a small arm of the sea) the Forte S. Andrea di Lido, erected in 1544 by Sammicheli, as architect of the Republic. Within the fort of S. Niccolò is the Old Protestant Cemetery, with the grave of Sir Francis Vincent, last British ambassador but one to the Republic of Venice.

Interesting Excursion to Murano, on an island about $1\frac{1}{2}$ M. to the N. of Venice. A steamer plies to the Cimitero and Murano every $\frac{1}{2}$ hr., starting from the Fondamenta Nuove (Pl. H, 2; fare 10 c.). Halfway we pass, on the right, the Cemetery Island (Cimitero), with the early Renaissance church of S. Michele, built by Moro Lombardo in 1466. To the left of the vestibule is the tasteful little Cappella Emiliana, erected by Gugl. Bergamasco in 1530, with three admirable reliefs in the style of Andrea Sansovino. On the vault of the Papadopoli family is a beautiful marble Angel of the resurrection, by L. Ferrari (d. 1894). The general effect of the cemetery is not stimulating. G. P. R. James (d. 1860), the novelist, is buried in the Protestant Cemetery.

Murano, a small town with 3600 inhab., has been, since the 14th cent., the seat of the Venetian Glass Industry, the followers of which were held in so high esteem that Murano possessed its own 'Golden Book' of descent, minted its own coins, and managed its own affairs. Its citizens were eligible for the highest posts in the Republic, and after 1376 the children of a Venetian patrician and the daughter of a glass-manufacturer were able to inherit their father's rank. Murano contains many interesting treasures of art in its churches, dating from its most prosperous period.

From the landing-place of the steamboat, we proceed in a straight direction and soon reach S. Pietro Martiee, a simple and spacious basilica of 1509. Between the 2nd and 3rd altars on the right is a large Madonna with saints and angels by Giov. Bellini (1488; much injured and retouched); near the door of the sacristy, to the left, an Assumption of the School of Giov. Bellini; at the high-altar a Descent from the Cross by Salviati. — We now cross the main canal by the Ponte Vivarini and follow its bank to the right, passing the Museum (see below), to the Fondamenta Cavour. Here stands the Cathedral of S. Donato, a building of very ancient origin, said to have been completed about 970, with a fine choir of the 12th century.

The Interior, restored since 1858, is in the form of a basilica with nave and aisles, with transept resting on piers. The open roof is borne by columns of Greek marble. An inscription on a marble slab inserted in the mosaic pavement, which resembles that of St. Mark's, bears the date 1111. In the left aisle, over the door, Madonna with saints and angels, by Lorenzo Sebastiani (1484); to the left, coloured relief in wood of St. Donatus (1310); in the more elevated chapel on the left, there are early medieval ornamental reliefs, and a Roman tombstone of the family Acilia, formerly used as a font. In the apse, a Byzantine mosaic of the interceding Madonna, on a gold ground; below it, frescoes of the 15th century.

The Museo Civico in the Municipio presents an interesting exhibition of the products of the celebrated glass-industry.

The Venetian Glass Industry, of very ancient origin, was first established by Byzantine glass workers. The first glass-foundries were within Venice itself. After 1289, however, their number was gradually reduced, owing, it is said, to the danger of fire and the disagreeable effects of the smoke; and Murano, where a furnace is related to have been in operation in 1255, ultimately became the sole seat of the manufacture, which attained

its zenith in the 15-16th centuries. In the 18th cent., owing to the taste for the harder glass of England and Bohemia and the invention of the art of making large mirrors in France, the Venetian glass-industry declined so much that many of its old art-secrets were lost, and have only been rediscovered within the last 30 or 40 years (by Signors A. Salviati and Lor. Radi). Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly-decorated vessels, some coloured and others plain, which assume the most fantastic shapes. were admired in the days of the Renaissance and they are made to the present day. Chandeliers and mirrors, wreathed with flowers and foliage, are also produced here; and the mosaic-painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned at p. 237. Gondoliers usually receive a fee for each party they bring to the factories. Admission to the larger factories sometimes requires a permesso, to be obtained in Venice. The factories are, of course, closed on Sundays and holidays.

An EXCURSION TO TORCELLO, situated on an island about 6 M. to the N.E. of Venice, is interesting to students of art. A steamboat of the Società Lagunare, starting from the Fondamenta Nuove (Pl. H, 3), runs once daily to Burano (see below; fares 60, 35 c.) and Torcello (80, 45 c.); and two steamers of the same company ply daily to Mazzorbo, whence we proceed by gondola in 10 min. to Torcello. During summer extra steamers also ply thrice a week (in the afternoon) from the Riva degli Schlavoni (return-fare 3 fr.), allowing ample time to visit the objects of interest. These steamers also halt at Burano, a fishing island with 4500

inhab. and interesting lace-factories, 1/2 M. from the quay.

Torcello, peopled from the ancient Allinum, on the mainland, consists of a few small houses and two well-preserved churches. The *CATHEDRAL OF S. MARIA, erected in the 7th cent. and rebuilt in 864 and (partly) 1008, is a basilica in the early-Christian style, supported by columns. On the W. wall of the interior is a large "Mosaic of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. At the reading-desk and on the pulpit-steps are ornaments and figures in low relief. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna (restored in 1890), rising in steps and commanded by the lofty episcopal throne in the centre. Above, a Madonna and the Apostles in Byzantine mosaic. Similar mosaics of Christ and the Apostles, etc., in the right apse. Below is an ancient Crypt with a font. — The ruins of an octagonal Baptisters of 1008 adjoin the cathedral. — The top of the Campanile commands an admirable view of the lagoons and the sea. - S. Fosca, built on a Byzantine model and dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof) and is mainly of interest for architects. On five sides it is enclosed by an arcade supported by columns (sixteen in number, and four cornerpillars). The antiquities discovered in Torcello have been collected in the adjoining Museum.

S. Lazzaro, the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S.E. of Venice, contains a considerable Oriental library, and a large printing-office (shown by a monk; fee to the doorkeeper). Byron studied Armenian here in 1816 On the way to S. Lazzaro, we pass the island S. Servolo with the provincial lunatic asylum. S. Lazzaro is more easily visited from the Lido (gondola with one rower there and back 11/2 fr., bargaining necessary; advisable only when the tide

is coming in).

To Chioggia, 181/2 M., steamer of the Società di Navigazione lagunare in 21/4 hrs., starting 3 or 4 times daily (according to the season) from the Ponte della Paglia (fares 2 or 1 fr., return-fares 3, 11/2 fr.). This trip may be recommended in clear weather and favourable conditions of light. -The steamer passes the islands of S. Servolo and S. Lazzaro (see above) and touches at (5 M.) Malamocco, whence we may walk back along the shore to (11/4 hr.) the Lido (p. 288). At (71/2 M.) Alberoni we approach the Channel of Malamocco (p. 243), which is defended by two forts, and farther on we skirt the inner side of the narrow Littorale di Pellestrina. 101/2 M. S. Pietro in Volta. Beyond (111/2 M.) Pellestrina the Murazzi (comp. p. 243) lie to the left. A little farther on we obtain a view, to the left, of the sea, enlivened with the coloured sails of the numerous small craft of Chioggia. — 181/2 M. Chioggia (Alb. della Luna, pens. 5-6 fr.), an ancient town at the end of the lagoons, with 20,400 inhab., mostly employed in the fisheries, was founded about the same period as Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 240). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts. The peculiar costume of the women is now best seen on festivals. None of the churches are worthy of note. — Opposite Chioggia, reached by boat in 10 min. (traghetto, a few centimes), is the miserable village of Sottomarina, also protected from the sea by murazzi. — Railway to Rovigo, see p. 316.

40. From Venice to Trieste.

139 M. RAILWAY in 61/2-83/4 hrs. (fares 27 fr. 25, 20 fr. 5 c., 14 fr.; express fares about 20 per cent more). The Austrian custom-house examination takes place at Cormons. — The side-lines from Venice to Mestre, Portogruaro, and Casarsa (p. 293) and to Mestre, Portograro, and Udine hardly come into the tourist's purview at present. — Steamer of the Austrian Lloyd's thrice weekly (at night only in winter) and of the Navigatione Generale Italiana (Florio-Rubattino Co.) twice weekly, in about 71/2 hrs. Previous enquiries should be made at the companies' offices. The small steamer 'Friese' also plies sometimes from Venice to Trieste (office in the Procuratie Nuove).

To Mestre, see p. 223. The Trieste line diverges here to the N. from that to Padua. Stations Mogliano, Preganziolo; then —

18½ M. Treviso. — *Stella d'Oro, R., L., & A. 2½ fr., with good trattoria; Roma; Cerva, R., L., & A. 2½ fr.; all these in the Corso Vittorio Emanuele. — Caffè Roma, Piazza de' Signori; Rail. Restaurant.

Treviso, with 18,300 inhab., is the capital of a province. The handsome, but unfinished old cathedral of S. Pietro has five sidechapels. Above the 3rd altar on the left, SS. Justina, John the Baptist, and Catharine, with donor, by Fr. Bissolo. Opposite, in the large chapel, an Adoration of the Shepherds, by Paris Bordone, who was born here in 1500. In the choir, to the left, is the tomb of Bishop Zanetti, by Tullio Lombardo. The large chapel to the right of the choir contains an *Annunciation by Titian (about 1520) and *Frescoes by Giov. Ant. da Pordenone (1520): on the walls, Adoration of the Kings, Visitation, etc.; in the dome, God the Father with angels (showing the influence of Michael Angelo's Sistine frescoes). In front, on the left wall, a Madonna by Girol. da Treviso (1487). — The Gothic Dominican church of S. Niccolò, a large church with a curious wooden roof (comp. S. Stefano, p. 286; restored), contains the *Tomb of Senator Onigo (in the choir, to the left), by the Lombardi, with a painted background erroneously attributed to Giov. Bellini. In the side-chapel to the right, Christ and the doubting Thomas, with six portraits of donors below, a youthful work of Sebastiano del Piombo (about 1505). — In this chapel, and on several of the piers in the nave are ancient frescoes. — The church of SS. Quaranta contains paintings by Palma Giovane, and S. Maria Maddalena pictures by P. Veronese.

The Town Hall, the Theatre, and the Palazzo Provinciale (recently restored) are fine edifices. The Library, in the Borgo Cavour, is rich in MSS. The Monte di Pieta (pawn-office) contains a good Entombment attributed to Giorgione (fee 1/2 fr.). In the Piazza dell' Indipendenza are a monument in memory of the liberation of Italy from the Austrian yoke, by Borro, and another to Victor Emmanuel II. At Treviso, as well as in other Venetian towns on the mainland, the pictorial decoration of the façades, in various styles, differing both in point of subject (figures, decoration, or mottoes) and of execution (in sgraffito, grisaille, or coloured) are interesting. The Villa Manfrini possesses extensive gardens.

FROM TREVISO TO BELLUNO, 54 M., railway in 3-4 hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.). The intermediate stations are unimportant. 121/2 M. Montebelluna is the junction of a branch-line to Castelfranco and Camposampiero (p. 233). — 171/2 M. Cornuda (Alb. alla Posta, well spoken of) lies 2 M. to the N.E. of Maser (p. 233), the first village on the high-road to Bassano (p. 233). By proceeding for 10 min. along the road from Cornuda to Feltre, and then ascending the hill, beside a shrine, for 1/2 hr., we reach the *Madonna della Rocca, from which there is a splendid view. — 34 M. Feltre (853 ft., Albergo Belvedere), a town of 3700 inhab. on the Colmeda, from which Marshal Clarke took his title of Duc de Feltre.

54 M. Belluno (1260 ft.; Gr. Albergo delle Alpi; Cappello), capital of a province, with 5200 inhab., is situated on a hill between the Ardo and the Province, which here unite, and presents all the features of a Venetian town. The Cathedral, erected by Palladio, was overthrown by an earthquake in 1873, but has been restored. It contains several good altar-pieces and an ancient sarcophagus. The massive campanile, 216 ft. in height, commands a beautiful prospect. In the Piazza del Duomo are the Palazzo Comunale, adorned with colossal busis of Victor Emmanuel II. and Garibaldi by Bortesti (1893), and the Muse Chrise with a collection of printing a beautiful totti (1893), and the Museo Civico, with a collection of paintings, bronzes, coins, objects of natural history, etc. An old sarcophagus of some artistic merit adorns the small Piazza in front of the church of S. Stefano. The triumphal arch outside the gate was erected in 1815. Marshal Victor assumed the title of Duc de Belluno. - In the valley of the Piave, about 22 M. above Belluno, and reached thence via Longarone (Posta) and Perarolo (Corona d'Italia), lies Pieve di Cadore (Progresso; Angelo; Sole), the birthplace of Titian (b. 1477), of whom a statue was erected here in 1880 (by Dal Zotto). The school-house contains a few antiquities.

From Treviso to Motta Di Livenza, 22 M., railway in 11/4 hr. - Motta di Livenza (Alb. alla Fratellanza Italiana, rustic but clean) is a small town di Livenza (Alb. alla Fratellanza Italiana, rustic but clean) is a small town with 1600 inhabitants. The Palazzo Scarpa, 1/4 M. from the village, beyond the bridge over the Livenza, contains a small picture-gallery, best visited about midday (1/2 fr.). Room I. 3. After Giorgione, Concert; 6. Giac. Francia, Madonna; 21. Parmigianino, Holy Family with Mary Magdalen; 31. Sodoma (ascribed to Cesare da Sesto), Holy Family, in a fine landscape; 35. Mantegna, St. Sebastian; 36. Seb. del Piombo (ascribed to Raphael), Portrait, dating from the artist's Roman period (retouched); 37. School of Giov. Bellini, Madonna and saints. — Room II. 64. Gaud. Ferrari (?), St. Andrew bearing the cross. — About 1/2 M. to the S. of Motta, on the road to Treviso, is the church of S. Maria de Miracoli (restored in 1890), with an Adoration of the Shepherds, by Pordenone. — About 3 M. to the S. is the Adoration of the Shepherds, by Pordenone. - About 3 M. to the S. is the château of Magnadole, adorned with admirable frescoes by Paolo Veronese,

painted after 1572.
Railway from Treviso to Castelfranco, Cittadella, Vicenza, Padua, and Bassano, see pp. 233, 232.

23 M. Lancenigo. Beyond (271/2 M.) Spresiano the train crosses

the Piave and approaches the mountains, which it skirts as far as Sacile. The lofty Friulian Mts. continue in sight as far as Monfalcone (p. 296). The Piave is crossed. — 31 M. Susegana. The village, the church of which contains a good altar-piece by Pordenone, lies $1^{1}/_{2}$ M. to the W., on the road from Treviso to Conegliano. It is commanded by the castle of S. Salvadore, belonging to Count Colalto and adorned with frescoes by Pordenone.

 $35^{1}/2$ M. Conegliano (Alb. & Trait. all' Europa), birthplace of the celebrated painter Cima (d. 1517), surnamed da Conegliano, is commanded by an extensive and conspicuous castle on an eminence. Pop. 4700. The Cathedral contains a fine altar-piece by Cima (1492). In the Loggia Municipale are monuments to Victor Emmanuel, Garibaldi, the victims of the War of Liberation, and Dante. With regard to the painting of the façades, see p. 292. Conegliano is noted for its wine, producing, perhaps, the best Italian champagne.

FROM CONEGLIANO TO VITTORIO, 9 M., railway in ½ hr. (fares 1 fr. 60, 1 fr. 15, 80 c.). — Vittorio (Hôtel Vittorio; Giraffa), a town of 11,000 inhab., formed in 1879 by the union of Ceneda and Serravalle, contains several handsome palaces. A statue of Victor Emmanuel II., by Dal Favaro, was unveiled here in 1882. The beautiful gardens of the Marchese Constantini are situated in Ceneda. Pleasant excursions may be made to the château of Brandolin, on Monte Cisone, and to Susegana, with the château of S. Sal-

vadore (see above).

401/2 M. Pianzano. 46 M. Sacile, a town on the Livenza, surrounded by walls and fosses, with a handsome palace of the Podesta, exhibits traces of its ancient importance. — 54 M. Pordenone (Quattro Corone), probably the Portus Naonis of the Romans, was the birthplace of the painter Giov. Ant. de Sacchis da Pordenone (1483-1539). The cathedral contains a fresco by him of SS. Erasmus and Rochus (1525) and two altar-pieces, one a beautiful Madonna with saints and the family of the donor (1515), the other the Apotheosis of St. Mark (1535). The Pal. Comunale also contains some of his works. Pop. 5100.

63 M. Casarsa (Rail. Restaurant), an insignificant village, is the junction for the branch to Portogruaro, Mestre, and Venice mentioned at p. 291, and also of a branch-line to (12 M.) Spilimbergo, which is to be prolonged to Gemona and Ospedaletto (p. 22). The church contains some fine frescoes by Pordenone (1525-26). — Beyond Casarsa the train crosses the broad channel of the Tagliamento by an iron bridge, ½ M. in length. The stony deposits of the stream have so raised its bed that the next stat. (70 M.) Codroipo, situated between the Tagliamento and the Corno, lies 28 ft. below the level of the bottom of the former river.

To the right lies Passeriano, at the château of which the preliminaries of peace between France and Austria at the end of last century were adjusted, the treaty (p. 241) being finally concluded on 17th Oct., 1797, at the small village of Campo-Formio, which also lies to the right of the line. 77¹/₂ M. Pasian-Schiavonesco. 84¹/₂ M. Udĭne (Italia, R. 2¹/₂-3, L. 1/₂, A. 3/₄, B. 1¹/₂, déj. 2-3, D. 4-6 fr.; Croce di Malta, less expensive; Rail. Restaurant, well spoken of; custom-house examination for travellers coming from Trieste), the ancient Utina, from the 13th cent. the capital of the Venetian province of Friuli, and a place of active trade, is a town with 23,200 inhab., surrounded by walls of considerable antiquity. In the centre is the old town, with walls and fosses. Udine contains numerous palaces of the Friulian noblesse, and carries on an active trade in flax, hemp, and other articles. Udine may be called a miniature Venice, as it presents many points of resemblance to the metropolis to which it was so long subject.

The central point of the town is the Castle (now barracks), situated on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 296). The tower of the castle (watchman 20-25 c.) commands a most extensive prospect. — The Romanesque Cathedral possesses a fine side-portal with good marble sculptures and a hexagonal campanile. The interior contains an Equestrian Statue of Count Antonini, who fell in 1617 before Gradisca as general of the Udine militia (over the entrance); a colossal Bust of Pope Pius IX. by Lucardi (to the left of the high-altar); and a Statue of Abp. Zacharias Bricito (d. 1854), by Millisini (to the right). — Not far from the cathedral is the Chiesa alla Purità, adorned with frescoes by Tiepolo.

A narrow side-street leads to the small Giardino Pubblico, which contains numerous fine cypresses. Adjacent rises the *Aechiepiscopal Palace, which, as is indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel II. in 1866.

INTERIOR. The STAIRCASE is adorned by a Fall of the Angels by Tiepolo, while the Throne Room contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. Other frescoes by Tiepolo adorn the Sala Rossa (Judgment of Solomon, etc.) and the Gallery (history of Jacob, with Abraham's sacrifice on the ceiling). The Bed Chamber contains five frescoes (freely retouched) of New Testament scenes by Giovanni da Udine, with arabesques and grotesque figures.

The principal Piazza is embellished with a sitting figure of the Goddess of Peace, ordered by Napoleon I. in commemoration of the peace of Campo Formio (p. 293), but erected by Francis I. at a later date. A bronze equestrian Statue of Victor Emmanuel II., by Crippu, was unveiled here in 1883. On the side of the square next the street are two colossal Marble Statues of Hercules and Cacus, and at the corners rise two lofty Columns. The side next the Palazzo del Municipio (see below) is adorned with a Statue of Justice.

The Palazzo del Municipio, or Pal. Civico, was built in 1457 in the style of the Doges' palace at Venice, and after the fire of 1876 was restored by the Milanese architect Scala. The vestibule contains an ancient fresco (restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall are a colossal marble statue of Ajax, by V. Lucardi, a native of

Udine (1854), a Last Supper by *Pomponio Amalfio*, and a Gathering of Manna by *Grassi*. On the first floor are four handsomely fitted up rooms containing old pictures (among which are portraits of the Venetian governors of Udine) and fine works in amber.

We now cross the castle-hill (see p. 294) and the Mercato Vecchio, and reach the Palazzo Bartolini, which contains the Museo Civico and the Library.

On the GROUND FLOOR are Roman antiquities and a colossal bust of Dante. The UPPER FLOOR contains paintings: Girol. da Udine, Cornation of the Virgin, with John the Baptist and St. John the Evangelist, Palma Giovane, Holy Family, with St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; Tiepolo, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also is a Collection of Coins, with a complete series of the coins of all the patriarchs of Aquileia. — The Library is specially rich in works upon Friuli.

Opposite the Istituto Tecnico is a Statue of Garibaldi by Michieli, erected in 1886. — In the Via Gemona, No. 17, stands the house of Giovanni da Udine, a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican (1487-1564); it possesses a finely adorned façade and a memorial tablet.

A branch-railway (10 M., in 32 min.) runs from Udine to Cividale (Albergo al Friuli), a small town with 3800 inhab., the ancient Forum Julii, for many centuries the seat of Lombard dukes, beginning with Gisulf, nephew of Alboin, and the birthplace of Paul Warnefrid (Paulus Diaconus), who wrote a history of his people in the time of Charlemagne. - The CATHEDRAL, a building of the 15th cent., ascribed to Pietro Lombardo, contains, immediately to the right, a Baptistery (frequently restored) of the 8th cent., adorned with reliefs. By the high-altar is a 'Pala' of gilded silver (1185). The Cathedral Archives contain several valuable MSS., including a Gospel of the Lombard period; a Psattery of the 10th century, formerly belonging to Queen Gertrude of Hungary, adorned with German miniatures (probably from Treves) and several Byzantine leaves; and the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (13th cent.). Here also are the ivory Pax' of Duke Ursus of Ceneda (8th century) and an ivory casket with mediæval reliefs after the antique. -Adjacent is a Convent of Ursuline Nuns (formerly Benedictine) with the *Chapel of St. Peltrudis (8th cent.), containing stucco ornaments and figures (SS. Anastasia, Agape, Irene, Geltrudis, Chrysogonus, and Zoilus), in which the influence of antique art may still be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns, when requested, show a large silver cross of the same epoch. - A handsome bridge of the 15th century leads across the romantic ravine of the Natisone to the church of S. Martino, which contains the altar of Duke Pemmo, adorned with barbaric reliefs of the 8th century. — Not far from the door of the church is the Museum (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone-coffin of Duke Gisulf, weapons, ornaments, etc.

A STEAM TRAMWAY (17 M., in 13/4 hr., fares 2 fr. 10, 1 fr. 35 c.) unites Udine with the small town of S. Daniele del Friuli (Inn), which is prettily situated in a smiling hill-district. In the Cathedral is an altar-piece of the Trinity, by Pordenone (1534). The small Gothic church of S. Antonio contains an extensive cycle of frescoes by Pellegrino da S. Daniele (1497-1522). A fine view is obtained from the Piazza del Castello.

From Udine to Bruck (and Vienna), by the Pontebba Railway, see R. 6.

At (90 M.) Buttrio in Piano the train crosses the Torre by a long

bridge. $93^{1}/_{2}$ M. S. Giovanni Manzano, the Italian frontier-station (where luggage coming from Austria is examined; railway-restaurant). The train now crosses the Natisone. The small Judrio forms the frontier. $97^{1}/_{2}$ M. Cormons, the seat of the Austrian customhouse (p. 291), beyond which the Isonzo is crossed.

106 M. Gorizia, Germ. Görz (*Südbahn-Hôtel; *Post; *Cur-Pension Wienerheim; Deutsches Haus; Ungarische Krone), the seat of a bishop, with 21,900 inhab., is charmingly situated on the Isonzo in a hilly district. Cathedral worthy of notice; its treasury contains some valuable Romanesque articles from Aquileia. On account of its mild climate Gorizia is visited by invalids, who take it as an intermediate stage on their way to the S. or even pass the winter here.

Charles X. of France (d. here 1836) and his grandson the Comte de Chambord (d. 1883) are interred in the chapel of the monastery of Castagnavizza, on a height above the town. In the vicinity rises the Monte Santo, with a pilgrimage-church, commanding a fine view.

The train next crosses the Wipbach, a tributary of the Isonzo. To the left of (1081/2 M.) Rubbia-Savogna is the château of that name. Fine view of the Alps, beyond the Isonzo. 111 M. Gradisca-Sdraussina. Beyond (1131/2 M.) Sagrado the train passes through a short tunnel. 118 M. Ronchi.

Diligence daily to (10 M.) Aquileia (Osteria del Museo), once a most important Roman colony (founded B.C. 181), at that period strongly fortified, and the principal bulwark of Italy on the N.E. frontier. The population at the time of Augustus, who frequently visited the town, is computed to have been 100,000. It was then the great centre of the traffic between Italy and the N. and E. of Europe, and supplied the inhabitants of Illyria and Pannonia with grain, oil, and wine, in return for slaves and cattle. The incursions of the Romans into these districts were always undertaken from this point. In 452 Attila, exasperated by the obstinate resistance he encountered here, caused the city to be plundered and destroyed; but it was rebuilt by the Ostrogoths. The sole trace of its ancient glory is the Cathedral, erected in 1019-42, with a campanile, once the metropolitan church of the patriarchs of Aquileia. To the left of the entrance is a small circular Romanesque structure; the columns of the nave are Byzantine, but some of them have been restored in the 14th cent.; the choir, which is decorated in the style of the Venetian Renaissance, contains some mediæval sarcophagi; behind it is an episcopal throne, dating from the period of the Longobardi. — The crypt, ornamented with Byzantine frescoes, belonged to an earlier building. — At the end of the right transept are choir-screens with Lombard ornamentation, in the right transept are choir-screens with Lombard ornamentation. tion; in the right aisle the red sarcophagus of the Patriarch Raimondo and the tombstone of his mother (14th cent.). The Vestibule of the cathedral and the octagonal Baptistery as well as the 'Chiesa dei Pagani' which connects them are remains of early Christian buildings. — The place is now a poor village with 500 inhab., but interesting on account of the valuable antiquities frequently found in the neighbourhood, which have been collected into the *Museo Nazionale* (adm. 60 kr.; inscriptions, coins, etc.; among the sculptures, a fine torso of Venus).

1181/2 M. Monfalcone (Posta). The train enters the stony region of the Karst, and the Adriatic comes in sight on the right.

At (125½ M.) Nabresīna (*Rail. Rest. & Hotel Böswirth) the line unites with the Vienna and Trieste Railway, and the train runs back a short way on the line just traversed. — 133 M. Trieste, see Baedeker's Southern Germany and Austria.

VI. The Emilia.

41. From Milan to Bologna. Piacenza. Reggio 299						
Ponte dell' Olio. Velleia 301						
Canossa. From Reggio to Guastalla. Correggio 304						
42. Parma						
						
From Parma to Spezia						
43. Modena						
Road from Modena to Pistoja. Sassuolo. From Modena						
to Mirandola						
44. From Padua to Bologna						
Adria. Cento						
45. Ferrara						
From Ferrara to Ravenna						
10 7 1						
1 -0						
From Piazza del Nettuno and Piazza Vittorio Emanuele						
and S. Petronio to S. Domenico and the S.W. quarters,						
326. — From Piazza del Nettuno to S. Pietro and the S.E.,						
E., and N.E. quarters, 331. — Environs of Bologna, 340.						
From Bologna to Portomaggiore and to S. Felice sul Panaro, 341.						
47. From Bologna to Florence viâ Pistoja 341						
1 10 110 20 10 8 10 1 10 10 10 10 10 10 10 10 10 10 10 1						
1						
48. From Bologna to Ravenna 342						
49. From Ravenna (or Bologna) to Florence viâ Faenza 353						

The Emilia includes the former duchies of Parma and Modena, as well as the papal Romagna, and is now divided into the eight provinces of Piacenza, Parma, Reggio, Modena, Bologna, Ferrara, Ravenna, and Forli, covering an area of 7920 sq. M., with a population of 2,198,577 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the Insubri had conquered the district of Milan, and the Cenomani Brescia and Verona, the tribe of the Boil crossed the Po in the 5th cent. B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose Bologna for their capital, in the name of which is still preserved that of the conquerors. The Senones next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls that destroyed Rome in B.C. 389. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the Senones were exterminated. In 269 a colony was established at Ariminum, which was constituted the strongest frontier fortress in the peninsula, and connected with Rome by the Via Flaminia. In 224 the Boii were subjugated, and in planting the colonies of Placentia and Cremona in 218, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 Bologna, and in 183 Modena and Parma received Roman colonies. M. Emilius Lepidus, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the Via Amilia, whence the whole district derived the ancient name which it still retains. Down to the time of Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as the 'Province of Gaul on this side of

the Po', and the Rubicon formed the frontier of Italy; but in B.C. 43 it

was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 404 the Emperor Honorius transferred his residence to Ravenna, which also continued to be the capital of the Gothic Kings. After the overthrow of Gothic domination by Belisarius in 539, Ravenna became the seat of the Exarchs, and the Italian centre of the Eastern Roman Empire. The Lombards afterwards attacked and took possession of it, but it was soon wrested from them by the Franconian king Pepin. who is said to have presented the whole exarchate, i.e. the coast-district from the Po to Ancona, to the Romish Church in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The States of the Church never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The pope appointed cardinals as his legates in the different districts, but their power was limited, since the most important prerogatives were usurped by his subjects. Meanwhile the Towns in the Emilia prospered greatly, and became famous as cradles of Science, notwithstanding the feud between Guelphs and Ghibellines, princes, nobles, and burghers, which raged within and without their walls. Roman Law, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at Ravenna in the 11th century. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, Bologna being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 324).

The Political History of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. During the exile of the popes at Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted combats it was prevented by Cardinal d'Albornoz, a valiant Spaniard, who was sent to Italy by Innocent IV. in 1353. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. Alexander VI., who was elected pope in 1492, and his son Cesare Borgia at length put an end to this insubordination; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under Julius II. and Leo X. the papal supremacy was farther extended to Modena, Parma, and Piacenza. In 1545 Paul III. Farnese invested Pier Luigi, his natural son, with the last two as a duchy, which, on the extinction of the Farnese in 1731, came into the possession of the Spanish Bourbons. In Modena and Reggio, the house of Este maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the States of the Church.

The whole of the existing institutions were at length overthrown by the French Revolution. Napoleon united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. 'At that time', writes Cesare Balbo, 'Italy was doubtless entirely subjugated by a foreign power, but no period of subjection had ever been so cheerful, so active, perhaps useful, and even great and glorious, as this. The foreign yoke was, moreover, the less ignominious, as it was imposed on Italy in common with one half of the rest of Europe, by a man so great and so marvellously enterprising and one who by birth, and certainly in character and name, was himself an Italian. The country had not achieved independence, but the hope of it had never been so near realisation; the people were not yet free, but they enjoyed equality, an advantage regarded by many as equivalent to liberty. The name of Italy now began to be honoured and loved, and the country to be spoken of as a united whole, while the petty municipal and provincial jealousies, which had become deeply rooted in Napoleon the Austrans obtained supremacy over these districts. Parma

was awarded to Marie Louise, and Modena to Archduke Francis, the heir of the last Este (who died in 1803 with the title of Duke of Breisgau). The worst lot befel the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August, 1814, no fewer than 1824 dissolved monasteries, and 612 nunneries were re-erected in the States of the Church. The Code Napoléon was abolished, and the ecclesiastical administration, as organised by Sixtus V. in 1590, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forli, were governed by a cardinal with the title of Legate (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably had a government earned for itself such a fund of hatred from its subjects. In 1821, 1830, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under Farini a more successful undertaking, and by the plebiscite of 12th March, 1860, the annexation of the Emilia to Piedmont was accomplished.

41. From Milan to Bologna. Piacenza. Reggio.

134 M. Railway in $3^1/3 \cdot 7^3/4$ hrs. (fares 24 fr. 40, 17 fr. 5 c., 11 fr.; express 26 fr. 85, 18 fr. 80 c.). To Piacenza, $42^1/2$ M., in $1 \cdot 2^1/4$ hrs. (fares 7 fr. 80, 5 fr. 45, 3 fr. 55 c.; express 8 fr. 55 c., 6 fr.).

Milan, see p. 115. At $\left(4^1/2\right)$ M.) Rogoredo the line to Pavia

Milan, see p. 115. At (4½ M.) Rogoredo the line to Pavia diverges to the right (see p. 138). — 11 M. Melegnano, formerly Marignano, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 7000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. Tramway to S. Angelo, see below. — 15½ M. Tavazzano. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain (comp. p. 114).

20½ M. Lodi (Gambero, R., L., & A. 2-2½, omn. ½ fr.), a town with 7500 inhab. (3 M. to the E. of which lies Lodi Vecchio, the old Roman colony of Laus Pompeia), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. The Cathedral contains an ancient relief of the Last Supper.—S. Lorenzo, a Romanesque church of the 12th cent., has been restored in the original style since 1889. The church of the *Incoronata, erected by Giov. Battaggio and Giov. Dolcebuono in 1488 and somewhat spoiled by restoration, contains frescoes by Calisto Piazza da Lodi, a pupil of Romanino.

From Lodi steam-tramways run to Milan and Pavia (viâ S. Angelo Lodigiano), to Bergamo (viâ Treviglio), and to Brescia (viâ Crema).

29 M. Secugnago; 32 M. Casalpusterlengo (branch-line to Pavia, see p. 175); 35½ M. Codogno (branch-line to Cremona, see p. 175); 38 M. S. Stefano al Corno. We cross the Po immediately before reaching Piacenza.

421/2 M. Piacenza. - Hotels. S. Marco (Pl. a; D, 2), Via S. Marco, well spoken of; Italia (Pl. b; D, 3), Via del Guasto; °CROCE BIANCA (Pl. c; D, 2), Via al Dazio Vecchio, R., L., & A. 3½ omnibus ½ fr. — Cafes. Roma and Battaglia, in the Piazza; Café Grande, in the Via di S. Raimond, a little to the S. of the Piazza.—Railbowy Restaurant, D. 3½ fr. Cab with one horse ½ fr., with two horses 75 c.; at night 75 c. or

1 fr. 10 c.; each box 25 c.

Photographs. Sidoli, Via Diritta, near the Piazza.

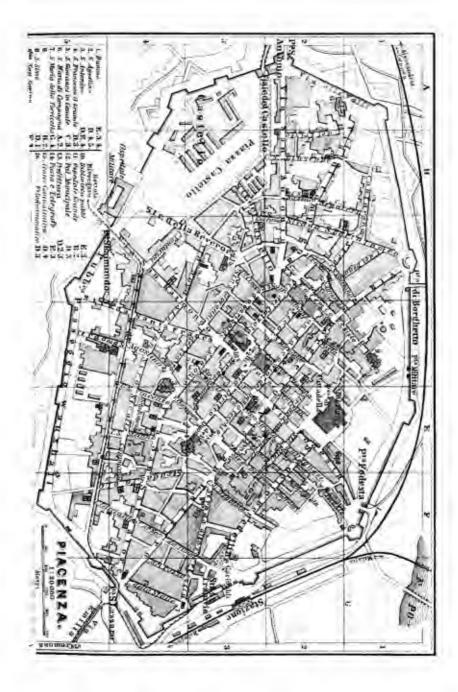
Piacenza, the capital of a province, with 35,000 inhab., the headquarters of the 4th Italian army corps, lies 1/3 M. from the S. bank of the Po, which is crossed by a bridge-of-boats and a railwaybridge. The town possesses several interesting churches.

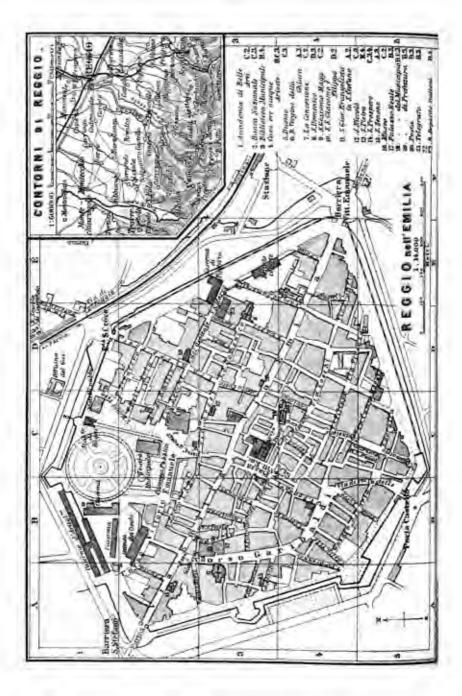
Piacenza was founded by the Romans, B.C. 219, as Colonia Placentia, as the same time with Cremona. In the middle ages it held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1483 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1514 it finally came into the possession of the Farnese family and was united to Parma.

In the Piazza de' Cavalli (Pl. D, 3) is situated the *PALAZZO DEL COMUNE (Pl. 12), erected at the end of the 13th century, and described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence. On the groundfloor there is a spacious arcade with five pointed arches; in the upper floor are six rich round-arch windows, above which rise handsome pinnacles. In front of it stand the affected equestrian Statues of the Dukes Alessandro and Ranuccio Farnese, erected in 1620-24, by Francesco Mocchi, a pupil of Giov. da Bologna. Alessandro attained great distinction in the wars in the Netherlands as governor under Philip II. He took Antwerp in 1585, besieged Paris in 1591, and died at Arras in 1592. He was succeeded by his tyrannical son Ranuccio (d. 1622).

S. Francesco (Pl. 4), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it a statue of Romagnosi (d. 1835), professor of constitutional law at Parma, and editor of the penal code for the Napoleonic kingdom of Italy, was unveiled in 1867. — A little to the N.W. lies the Palazzo della Delegazione (Pi. 13; D, 2, 3), now the prefettura.

The principal street (Via Diritta) leads to the S.E. to the *CATHE-DRAL (Pl. 1; E, 3, 4), a Lombard-Romanesque edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are three projecting porches with columns resting on the backs of lions, above which are a circular window and open galleries with dwarf pillars. In the interior, on the 3rd altar on the right, above the entrance, is a Gothic reredos. The church contains admirable frescoes by Guercino (prophets and sibyls) on the dome, and by Lodovico Carracci in the arch of the choir, and pictures by Camillo Procaccini (in the choir) and by Andrea and Elistbetta Sirani. The crypt is borne by 100 columns. - In the vicinity (take the second side-street to the left on leaving the cathedral) is -





- S. Antonino (Pl. 3; D, E, 4), formerly the cathedral, dating from the 12th cent. and several times restored, the last time in 1857, with a fine old vestibule, called 'Paradiso' (1350), of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns. Adjacent is the handsome Theatre (Pl. 15), built in 1804. We return to the Piazza by the Via S. Antonino, turn to the right past the Palazzo Cemunale, and follow the Via dei Calzolai and the Via di Campagna to the right to the church of —
- S. Maria di Campagna (Pl. 6; A, 2), an early-Renaissance building of the 15th cent., but disfigured by alterations. It contains admirable frescoes by *Pordenone* (1529-31; to the left of the entrance St. Augustine, in the two chapels on the left scenes from the life of the Virgin and of St. Catherine, and in the large dome prophets and sibyls, etc.). We return by the Via di Campagna, and through the Via S. Eufemia and Via S. Sisto reach the church of —

*S. Sisto (Pl. 9; D, 1), erected in 1499-1511 in the Renaissance style, with a fine Ionic atrium in front of the modern façade.

INTERIOR. About 1515 Raphael painted for this church his masterpiece, the Sistine Madonna (Madonna with St. Sixtus and St. Barbara, now at Dresden), which was sold in 1753 to Augustus III., king of Peland and elector of Saxony, for 20,000 ducats and replaced by a copy by Avanzini (beginning of 18th cent.). The choir contains pictures by Camillo Procaccini, Palma Giovane, etc., and also several good intarsias. In the left transept is the unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese.

A little to the S.E. of S. Sisto is the *Palazzo Farnese* (Pl. E., 2), erected in a magnificent style by *Vignola* during the reign of Margaret in 1558, one of his first great works. It was never completed, and is now a barrack. — In the Strada della Dogana (Pl. E., 3), farther to the S.E., is the *Palazzo dei Tribunali* (formerly *Landi*), with two picturesque dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the side next the church of S. Lorenzo).

The Biblioteca Pubblica (Pl. 10; E, 3) contains 120,000 vols., including a valuable psalter on red parchment, bound in silver, which once belonged to Angelberga, the consort of Emp. Lewis II. (857), and a copy of Dante ('Codex Landianus'), supposed to date from 1336; also a small archæological and palæontological collection.

From Piacenza to Cremona, see p. 178; to Alessandria and Turin, see R. 13.

A STEAM TRAMWAY, starting near the railway-station, connects Piacenza with Ponte dell' Olio (Albergo del Sole, poor), a small manufacturing town, picturesquely situated at the mouth of the Val di Nure, 14½ M. to the S. On market-days (Tuesdays) it presents a very interesting picture of Italian peasant life. From Ponte dell' Olio the tramway goes on to Borgonure (Alb. dell' Agnello, rustic), the chief depot for the local traffic on the N. side of the Apennines.

The remains of the ancient town of Velleia, which is believed to have been buried by a landslip in the reign of the Emp. Probus (about 278 A.D.), lie 9 M. to the S.E. of Ponte dell' Olio. Various antiquities exca-

vated here in 1760-76 are now in the museum at Parma (p. 307). An amphitheatre, temple, forum, and some Ligurian tombs of the pre-Roman epoch, have also been discovered. - Velleia may also be reached from Fioren-

zuola (see below), viâ Castellarquato.

A DILIGENCE plies daily from Piacenza in 5 hrs. to Bobbio, 26 M. to the S.W., on the road to Genoa, once noted for its convent-library (for

the most part now in the Vatican).

The RAILWAY FROM PIACENZA TO BOLOGNA follows the direction of the Via Æmilia (comp. p. 297), several traces of which still exist. To the left lies S. Lazaro, an ecclesiastical seminary greatly enriched by Cardinal Alberoni (d. 1752). The church contains his tomb, and pictures by Procaccini, Zucchero, etc.

Near (48 M.) Pontenure the train crosses the Nure, and soon passes Fontana Fredda, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (521/2 M.) Cadeo the Arda is crossed. 56 M. Fiorenzuola d'Arda, a small but thriv-

ing place. To Velleia, see p. 301.

60 M. Alseno. — Then the small town (4500 inhab.) of (641/2) M.) Borgo San Donnino (Aquila Romana; Leon d'Oro), the ancient Fidentia Julia, which received its present name in 387 from St. Domninus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient *Cathedral is dedicated. This is one of the finest Romanesque churches in N. Italy; the admirable façade (the upper part unfinished) has three lion portals and numerous reliefs (some by Benedetto Antelami, p. 306), and the interior with its round-arch arcades is of elegant proportions.

Steam-tramways connect Borgo S. Donnino with Soragna (p. 310), to the N.E., and with the little watering-place of Salsomaggiore, to the S.W.

70 M. Castelguelfo, with a ruined castle erected by the Ghibelline Orlando Pallavicino as Torre d' Orlando, but captured in 1407 and re-named by the Guelph Ottone Terzi of Parma. At (72 M.) Ponte Taro we cross the river Taro; charming view of the Apennines on the right. The costumes of the peasant-women here are peculiar.

 $78^{1}/_{2}$ M. Parma, see p. 304. — Parma is the junction for the lines to Suzzara and Mantua (see p. 218), to Piadena and Brescia

(p. 179), and to Spezia (p. 109).

Beyond (821/2 M.) S. Prospero Parmigiano the train crosses the Enza, formerly the boundary between the duchies of Parma and Modena, and, beyond (841/2 M.) S. Ilario d'Enza, the Crostolo.

951/2 M. Reggio. - Albergo Della Posta, R., L., & A. 21/2-3 fr., CAVALLETTO, both near the Piazza Vittorio Emanuele. - Café Vittorio Emanuele, Piazza Cavour.

Cab, per drive 80 c., per hour 11/2 fr., at night 1 fr. and 2 fr. 20 c. Reggio, which is also called Reggio d' Emilia to distinguish it from Reggio in Calabria, the ancient Regium Lepidi, is the capital of a province and a town of 18,600 inhab., possessing broad streets flanked with arcades. Lodovico Ariosto (d. 1533), the greatest Italian poet of the 16th cent., was born here on 8th Sept., 1474, in a house near the Municipio, which is still shown (Pl. 4).

In the Piazzza Vittorio Emanuele (Pl. C, 3) is situated the CATHEDRAL (Pl. 5), erected in the 15th cent., with a Renaissance facade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. are still observable. Above the principal entrance are recumbent statues of Adam and Eve by Clementi of Reggio (d. 1584), a pupil of Michael Angelo. The other statues on the façade are by his pupils.

The Interior, which has a lofty choir and a crypt, contains several statues and monuments by Clementi, the finest being the monument of Ugo Rangoni, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V. (in the chapel to the right of the choir); the monument of Cristoforo Sforziano is also attributed to him (immediately on the left of the entrance). — In the 1st chapel on the left is the tomb of Clementi, with his bust, by his pupil Pacchione (1588).

On the S. side of the piazza is the Municipio (Pl. 18); at the entrance is a marble bust of General Cialdini, who was born here in 1811. — Proceeding hence to the N.E. we reach the church of the *MADONNA DELLA GHIARA (Pl. 6; A, 3), built in 1597 from a design by Balbi, in the form of a Greek cross covered with a dome.

The INTERIOR is adorned with frescoes in the nave as far as the dome and in the N. aisle by Luca Ferrari (1605-54) of Reggio, a pupil of Guido Reni. The frescoes in the choir are by Tiarini of Bologna, of the school of the Carracci; the Annunciation at the back of the high-altar is by Carletto Caliari (brother of Paolo Veronese)' and the frespocs in the S. tran-

sept are by Lionello Spada and others.

Passing through the arches to the right of the cathedral, we reach the PIAZZA S. PROSPERO, with the church of S. Prospero (Pl. 14; C, 3, 4), re-erected in 1504 by Gasparo Bisi on the site of an earlier Romanesque edifice, to which the six marble lions of the façade originally belonged. The interior contains damaged frescoes by Campi and Procaccini, and pictures by Sodoma (St. Homobonus giving alms; 1518) and Tiarini.

The Theatre (Pl. C, 2), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The Museum (Pl. 16; C, 2) contains the natural history collection of the celebrated Spallanzani (b. at Reggio in 1729, d. 1799) and an interesting paleo-ethnological collection illustrative of the history of the province, — The

Library (Pl. 3; B, 4) contains 56,000 vols. and 1066 MSS.

EXCURSION TO CANOSSA (see small Map on the plan of Reggio), 8 hrs. there and back; carriage with one horse 12-15, with two horses 20-25 fr. (luncheon should be brought from Reggio). The route is by the road to Massa (p. 111), traversing a fertile and picturesque plain, enclosed by hills which at first are sprinkled with villas. Beyond Pajanello (on the hills which at first are sprinkled with villas. Beyond Pajanello (on the hills to the right lies Quattrocastella, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany, d. 1115) the road bends to the right, at the 'Comune dei Quattri Castelli, Frazione Mucciatella', and leads direct to the small village of Pecorile (tavern). The route beyond this point must be continued on horseback or on foot. The path cannot be mistaken. It leads through the village, and then to the right towards the church of Casola, which is left on the hill to the right; at the angle of the hill Canossa comes in sight, and the path leads in the direction of the village along the dreary bed of the Campola. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for 1/2 hr. in the direction of the church of S. Paolo, which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of Canossa, and lastly mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of Canossa. The castle once belonged to the Countess of Tuscany above mentioned, and was afterwards destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. The castle-well contains good water. *Magnificent view of the Apennines towards the S., with the well-preserved castle of Rossena in the foreground, and of the vast plain

of the Po towards the N., with Parma, Reggio, and Modena. — From Canossa to Parma viâ Traversetoto, see p. 310.

From Reggio to Guastalla, 18 M., railway in 1 hr. (fares 3 fr. 30, 2 fr. 30, 1 fr. 50 c.). Unimportant stations. 5 M. Bagnolo in Piano; 12 M. Novellara, on the Canale di Molini, a principality of the house of Gonzaga

down to 1737. — 18 M. Guastalla, see p. 218.

From Bagnolo, on the railway just described, a branch-line runs to (51/2 M.) Correggio, formerly the capital of a principality belonging to the Duchy of Modena, and the birthplace (in 1494) of the celebrated painter Antonio Allegri da Correggio (d. 1534). The piazza is embellished with a statue of the master by V. Vela, erected in 1880.

A branch-line runs to the S. from Reggio to (131/2 M.) Sassuolo (p. 314).

1031/2 M. Rubbiera. The Secchia is then crossed.

 $111\frac{1}{2}$ M. Modena, see p. 311.

The train continues to follow the direction of the Via Æmilia and crosses the Panaro near S. Ambrogio. — 118 M. Castelfranco dell' Emilia, a small town, supposed to be the Forum Gallorum where Antony was defeated by Octavian and Hirtius, B.C. 43. Near (123 M.) Samoggia and (1271/2 M.) Lavino the train crosses the rivers of these names, and then the narrow Reno, the ancient Rhenus, or Amnis Bononiensis. The Monte della Guardia (p. 341) is conspicuous to the right.

134 M. Bologna, see p. 322.

42. Parma.

Hotels. *Albergo Centrale Croce Bianca, Via Garibaldi, near the Steccata (Pl. D, 3), R. & A. 21/2, omn. 1 fr.; ITALIA, Borgo S. Biagio (Pl. E, 3), near the cathedral, with good trattoria, R., L., & A. 3, omn. 3/4 fr.; CONCORDIA, Borgo Angelo Mazza, near the Steccata (Pl. D, 3); LEON D'ORO, Borgo del Leon d'Oro (Pl. É, 3, 4), near the Corso Vittorio Emanuele.

Cafés. Cavour, Via Cavour (Pl. D, E, 3); Risorgimento, Corso Vittorio

Emanuele.

Post Office (Pl. D, 3), Piazza della Prefettura.

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 11/4 or 2 fr.; per hour 1 fr. 60 c. or 2 fr. - Omnibus and Tramway from the Piazza Grande to the City Gates every 20 minutes.

Parma, situated on the river Parma, a small tributary of the Po, the capital of a province (formerly a duchy), is a town of entirely modern appearance, but of very ancient origin, with broad streets, and 44,500 inhabitants. It possesses a university founded in 1549, and the felt-hat manufactories are important.

The foundation of Parma is probably to be ascribed to the consul M. Æmilius (B.C. 183), though the discovery of a lake-dwelling of the bronze period in 1864 proves that a human settlement existed here in prehistoric times. The town offered a determined resistance to the attacks

of the Ligurians, but it was destroyed by Mark Antony as the birthplace of Cassius, one of Cæsar's murderers. Under Augustus, who named it Colonia Julia Augusta Parma, it attained to new prosperity; and repeated devastations in the middle ages proved only temporary checks to the growth of its importance, which arose mainly from its woollen mangrowth of its importance, which arose mainly from its woollen manufactories. Parma participated in the general development of the towns of Upper Italy, zealously espoused the cause of the Guelphs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1303 Giberto da Correggio obtained possession of the supreme power. In 1346, after various vicissitudes, Parma came into the hands of the Visconti, and from that period down to 1512 was generally united with the Duchy of Milan. In 1545, after it had been annexed to the States of the Church, it was presented by Pope Paul III., with Piacenza, to his infamous son Pier Luigi Farnese. This prince was assassinated in 1547, and was succeeded by seven alkes of his family, after which the male and was succeeded by seven dukes of his family, after which the male line became extinct in 1731. Elizabeth, the daughter and sole heiress of Duke Ranuccio II., was married to King Philip V. of Spain, and by the quadruple alliance concluded at London in 1718, the succession was secured to their son Charles, who, however, ascended the throne of Naples in 1734, and deprived Parma of many treasures of art which now grace the national museum at Naples. By the Peace of Aix-la-Chapelle in 1748 the duchy was ceded by Austria to his younger brother Philip; in 1807 it was annexed to France, and in 1815 awarded to Marie Louise, who ruled better than the Italian princes, and benefited the country by the construction of roads. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. Charles II. (d. 1883) was banished in 1848, Charles III. was assassinated in the open street in 1854, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 2216 sq. M., and had a population of about half-a-million souls.

Parma owes its importance in the History of Art to Antonio Allegri of Correggio (1494-1534; p. 304), who lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. lx). The best-known of his pupils is Francesco Mazzola, surnamed Parmigianino (1503-40), an excellent portrait-painter, and a native of Parma.

The ancient Via Æmilia (p. 297) intersects the town, from the Barriera Vittorio Emanuele to the Barriera d'Azeglio, crossing the *PIAZZA GRANDE (Pl. D, 4), in which stand the Palazzo del Governo and the Palazzo Municipale. In front of the latter are statues of Correggio, by Ferrarini (1870), and Garibaldi, by Calandra (1893). — A little to the N.E. rises the —

*Cathedral (Il Duomo; Pl. E, 3), an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. It is a cruciform building covered with a dome, with a somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions (executed in 1281 by Bono da Bisone) and four of smaller size, and sculptures by Lucchino Bianchini, 1493.

The INTERIOR, consisting of nave and aisles, rests on fourteen articulated pillars, above which runs a fine triforium. The vaulting of the nave was painted by Girolamo Mazzola. 3rd chapel on the right, a Descent from the Cross in relief by Benedetto Antelami (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by Rondani, a pupil of Correggio. To the right of the steps to the choir is the Cappella dei Canonici, with an altar-piece by Gatti, and on the right a bust of Petrarch, who was archdean of the cathedral, a work of 1713.

The octagonal Dome is adorned with an *Assumption by Correggio (1526-

30), unfortunately much injured by damp. 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration'. -'Correggio', by Dr. Julius Meyer. Noon is the best hour for inspecting the painting. (Copies in the picture-gallery, see p. 308.) Persons not liable to dizziness may ascend into the dome to examine the painting more closely, but no great advantage is thus gained, though a fine view is commanded from the outside gallery (1/2-1 fr.).

In the Choir, David and St. Cecilia, by Giul. Ces. Procaccini, and good half-Gothic stalls by Cristoforo da Lendinara (1473). — The CRYPT, a spacious cruciform structure with thirty-eight marble columns, contains monuments of (r.) the Canon Montini (1507), the jurist Prati farther on, by Clementi (1542), and of Bernardo degli Uberti, also by Clementi. - The SACRISTY contains frescoes of the 14th cent., and intarsias by Lucchino Bianchini. -The principal altar is by Clementi. The 5th Chapel to the left of the entrance contains frescoes of the 14th cent., on the left History of St. Peter, on the right SS. Sebastian and Catharine.

The *Baptistery (Battistero; Pl. E, 3), built in the Lombard-Romanesque style in 1196-1270, externally octagonal, with three round-arched portals, is constructed of Veronese marble, and consists of five stories with colonnades, and a flat roof surmounted by seven pyramidal turrets and by a belfry added in the 17th century. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following Scriptural subjects: -

At the N. Portal (towards the Piazza), above, is the Adoration of the Magi; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. - On the S. side is an Allegory of Death from the story of Barlaam and Josaphat. All these are probably by Benedetto Antelami, whose name appears as the

master from the inscription on the portal.

The Interior (closed; key in the house No. 2, opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have only been partly completed. The Romanesque frescoes in the dome (13th cent.), representing the history of John the Baptist and prophets, are of interest to students of art. Above the doors are sculptures of the 13th cent, and on the E. side of the lower galleries is a series of *Reliefs of the months (incomplete) and other works of the 13th century. - The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1294.

The church of *S. Giovanni Evangelista (Pl. E, F, 3), belonging to an ancient Benedictine monastery, which is now a barrack, is an elegant cruciform structure, covered with a dome, with aisles and two series of chapels. It was erected in 1510 by Bernardino Zaccagni; the façade is by Simone Moschino (1604), and the tower by G. B. Magnani (1614).

Interior. In the two first chapels on the left, Frescoes by Parmigianino (SS. Lucia and Apollonia, two deacons, S. Giorgio and S. Agata); in the 1st chapel on the right, a handsome monument of the Countess Sanvitale-Montenuovo, daughter of Marie Louise, the wife of Napoleon I.; PARMA.

in the 2nd chapel on the right, an Adoration of the Shepherds, by Giacomo Francia, 1519. In the recesses of the transepts are four terracotta statues by Ant. Begarelli (1561); to the left, Madonna and John the Evangelist, to the right, St. Felicitas and St. Benedict. The sombre Dome is adorned with *Frescoes by Correggio, representing Christ in glory, surrounded by apostles and angels, painted in 1521-24 (the best time to see them is at noon or 4 p.m.; copies in the picture-gallery, see p. 308). The half-dome of the Choir containing a Coronation of Mary by Correggio was removed in 1584 (the original of the principal group is in the Library, p. 309; copies of other parts are in the picture-gallery, see p. 308). The new dome of the choir was adorned with a copy of the complete work by Ces. Arctusi. The handsome choir-stalls are by Zucchi and Testa. In the archway of the door of the sacristy (N. transept), 'S. Giovanni by Correggio. — The picturesque monastery-courts (to the left of the church) are not accessible.

A few paces to the N.W. of the Piazza Grande, in a small piazza, stands the *Madonna della Steccata (Pl. D, 3), an imitation of St. Peter's (a Greek cross with rounded ends), erected by Bernardino Zaccagni in 1521-39. The soaring dome and the four halfcupolas produce a very imposing effect.

INTERIOR. The corner-chapel to the left of the entrance contains a Madonna of the school of Fil. Mazzola. In the corner-chapel between the choir and the S. transept, monuments (r.) of Duke Ottavio Farnese and (1.) of Sforzino Sforza, the latter by Giov. Franc. da Grado, 1529. The archway of the choir is adorned with frescoes by Parmigianino, the tribune with frescoes by Anselmi. Corner-chapel on the right of the choir: monument of Guido da Correggio, by G. B. Barbieri; the 1st chapel on the right contains the monument of Beltrando Rossi (1527).

The Piazza adjoining the church is adorned with a Monument to Francesco Mazzola, surnamed Parmigianino (p. 305), the painter, by Giov. Chierici, erected in 1879.

In the PIAZZA DELLA PREFETTURA (Pl. E, 3) are a Statue of Victor Emmanuel II. and the Palazzo Ducale (Pl. 18), now the seat of the Prefettura.

To the N.W. of the Palazzo Ducale, which is passed on the right, is the Palazzo della Pilotta (Pl. D, 3), an extensive block of buildings, begun in 1597 by the Farnese, but never completed, containing a very interesting collection of antiquities and pictures as well as a considerable library (we cross the court and ascend a broad flight of steps to the left).

In the half-story is the *Museo DI ANTICHITÀ (open daily 10-4, adm. 1 fr.; on Sun. and festivals 10-2, gratis).

I. Room. Collection of Coins, arranged in four cabinets and consisting of over 20,000 specimens. The two glass-cases contain Parmesan coins and medals. - II. Room. Bronzes: the Tabula Alimentaria of Trajan, containing directions for the maintenance of poor children; bronze tablet with the Lex Rubria de Gallia Cisalpina, and other inscriptions on bronze, obtained in the excavations at Velleia (p. 301); head of Hadrian in gilded bronze; bust of a young man; in the cases: *Drunken Hercules, Bacchus, Victoria, Ajax, and other bronze statuettes from Velleia; terracottas; golden necklaces, bracelets, and clasps of the later imperial epoch, found in digging the foundations of the theatre at Parma. — III. Room. Architectural fragments from the excavations (1844) in the ancient theatre of Parma. — IV. Room. Marble statues and fragments, chiefly from Velleia. The mural decorations are by *Scaramuzza*. — V. Room. Dies of the coins of Parma, mediæval seals, etc. — VI. Room. Cabinets and 'Cassoni' of the 16-17th cent.;

intarsia-work by Bernardino Canocio da Lendinara (1494). — VII. Room. Egyptian antiquities. — VIII. Room. Vases. — IX. Room. Etruscan antiquities, cinerary urns, vases, bronze mirrors and ornaments; objects recently found in a tomb at S. Barba. — A staircase descends from the first room to the rooms on the groundfloor. - Room I. Roman inscriptions, some of them of Christian origin, arranged according to the places where they were found. - Room II. Valuable collection of pre-Roman antiquities found in the province of Parma; weapons, implements of flint, bone, bronze, iron, and clay. — Room III. Similar antiquities from the Terramare' of Castione. - Room IV. Mediæval sculptures. - Room V. Mediæval and modern ceramic collection. - Room VI. Mediæval weapons.

The extensive *Picture Gallery is on the first floor. Admission as to the Museo di Antichità, 1 fr.

I. Room: nothing worthy of note. — II. Room. On the left, *31. Madonna della Scala (formerly in the church della Scala), a celebrated fresco by Correggio, much damaged. The other works, of no great merit, are chiefly of the school of Parma: 44. Parmigianino, Nuptials of the Virgin; 45. Araldi, Annunciation; opposite, 74. Girolamo Mazzola, Holy Family; 62. Copy of Parmigianino's Madonna del Collo Lungo in the Pitti Palace (p. 461). - III. Room or Rotunda. Paintings by modern artists, and two colossal statues of Hercules and Bacchus with Ampelus, in basalt, found on the Palatine at Rome in 1726.

IV. LARGE SALOON. Over the entrance, on the right and left, and at the opposite end, *Copies of Correggio's Coronation of Mary (in S. Giovanni, p. 307), by Annibale and Agostino Carracci. By the entrance, on the right and left, below: 115. Spagnoletto, Twelve Apostles; then, on the right, farther on, Fr. Francia, 123. Pietà, and 130. Enthroned Madonna with four saints, 1515. — 154. Lod. Carracci, Entombment of the Virgin; 158. Fra Paolo da Pistoja, Adoration of the Magi; 192. Parmigianino, Betrothal of St. Catharine; opposite, 216. Tiepolo, Heresy conquered by Religion; 213. Tintoretto, Resurrection. Statue of Marie Louise in a sitting posture, in marble, by Canova. The door to the left of the last leads to Rooms XX and XXI, which contain portraits. — The door to the left at the upper end of the large room leads to Rooms VII-XI, in which are unimportant paintings. Adjoining is the 'Studio d'Incisione', which contains admirable engravings by Toschi (d. 1854), after Correggio, etc. — From Room III we enter the rooms containing the best pictures in the collection: —

XII. Room. Landscapes of various schools. — XIII. Room. Several

good portraits, e.g.: 302. Seb. del Piombo, Pope Clement VII. and a cham-

berlain (unfinished; about 1532).

XIV. Room. **350. Correggio, Repose during the flight to Egypt ('Madonna della Scodella'). 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish-brown' (Meyer, Correggio). - An adjoining room contains *WATER COLOUR COPIES from Correggio by Toschi and his pupils.

XV. Room. *351. Correggio, Madonna di S. Girolamo, also known as 'Il Giorno' (1527; the figure of the Magdalen is especially admired). - In the adjoining corridor are water-colour copies of Correggio's frescoes in

the Convento di S. Paolo, by Toschi.

XVI. ROOM. *355. Holbein, Portrait of Erasmus of Rotterdam (1530). — *353. AVI. ROOM. 000. Howern, rottrait of Brasinus of Rotteruain (1000).— 000.

*Correggio, Martyrdom of SS. Placidus and Flavia. 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' (Meyer).—359. Franc. Francia, Madonna; *360, *361. Cima da Conegliano, Madonnas; 362. School of Leonardo da Vinci, Head; *352. Correggio, Descent from the Cross.

XVII. ROOM. 364. Murillo, Job; 369. Garofalo, Madonna in clouds; 370, 373. Cima da Conegliano, Small mythological paintings; between them, *371. Giulio Romano (after a sketch by Raphael, in the Louvre), Christ in glory, with the Madonna, SS. John, Paul, and Catharine; 378. Van der Helst, Portrait.

XVIII. Room. Paintings of the 14-15th centuries. — The adjoining Corridor XIX contains drawings by Parmigianino and other masters.

The door opposite the picture-gallery in the same story leads to the *Library (open daily, except Sun. and holidays, 9-6 in winter and 9-4 in summer).

The library contains more than 200,000 vols. and 4500 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; two 14th cent. MSS. of Dante's 'Divine Comedy'; a letter of Luther; Byzantine and Jewish miniatures; the original fresco of Correggio's Coronation of Mary from S. Giovanni (p. 307); a room with frescoes from the 'Divine Comedy' by Franc. Scaramuzza, formerly the director of the academy, completed in 1857.

The Teatro Farnese, also situated here (keys kept by the custodian of the picture-gallery, fee 30 c.), was erected in 1618-28 by G. B. Alleotti, a pupil of Palladio, and has recently been restored in excellent taste.—
The (formerly) ducal Tipografia, founded by Bodoni in 1766, is celebrated

for its admirable printing.

The custodians of the picture-gallery also keep the keys (fee 50 c.) of the —

Convento di S. Paolo (Pl. D, 3), formerly a Benedictine nunnery, now a school, an insignificant building, containing charming *Frescoes by Correggio in the Camera di S. Paolo, which was thus decorated by order of the abbess Giovanna da Piacenza in 1518-19 (the best-preserved frescoes of the master): over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10-12 a.m.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arbour through which the light of heaven appears to find free ingress'. — Meyer's Correggio.

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by Al. Araldi (d. 1528). — The monastery church (S. Lodovico) contains the monument of field-marshal Count Neipperg (d. 1829), the morganatic husband of the empress Marie Louise after the death of Napoleon, by Bartolini of Florence.

To the S.W. of the Piazza Grande lises the University (Pl. D, 4), erected by Galeazzo Alessi, in the time of Ottavio Farnese (16th cent.), as a Jesuit college. It contains various natural history collections. The palæontological department (Director, Prof. P. Strobel), and the Museo Zoologico Eritreo Bottego, a small collection illustrating the

fauna of the Italian colonies in Africa (entrance Strada dell' Università, No. 7), are especially worthy of inspection.

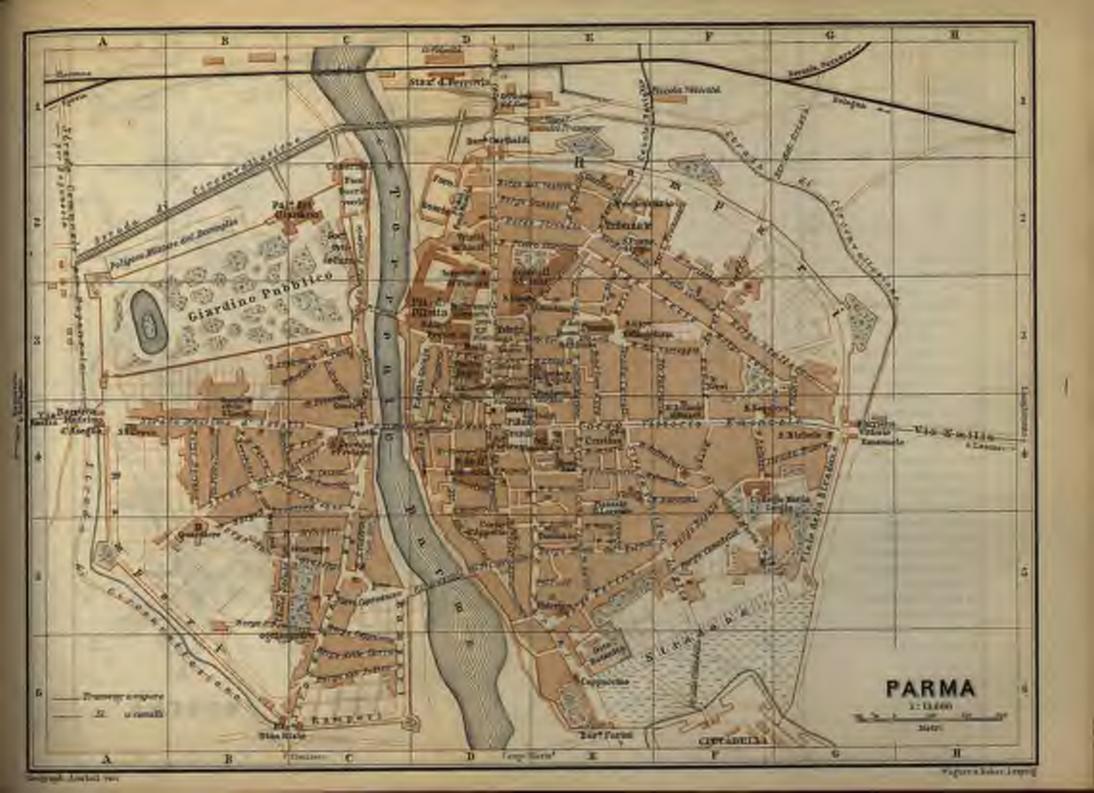
Quitting the museum and crossing the small river Parma by the Ponte Verde (Pl. C, 3), we reach the Giardino Pubblico (closed at 7 p.m.; formerly the Ducal Garden), at the N. end of which is the Palazzo del Giardino (Pl. B, C, 2), erected in 1564 by Odoardo Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by Agostino Carracci. (The palace is now a military school and not always accessible.)

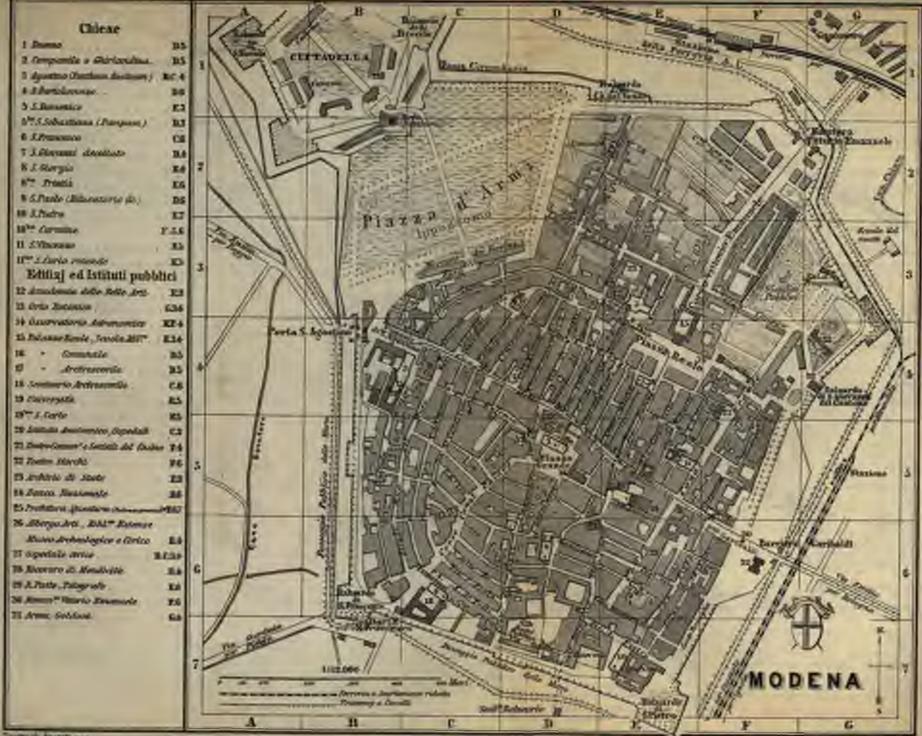
The garden adjoins the Rampari, a promenade encircling the town, and laid out on the site of the former fortifications. To the S., between the Orto Botanico and the castle, lies Lo Stradone (Pl. E, F, 5, 6), another public walk.

STEAM TRAMWAYS from Parma. To the N.W. to Fontanellato, with a villa containing some good frescoes by Parmigianino, and thence via Soragna (p. 302) to Busseto, a little town with 1900 inhab., the chief church of which, Chiesa dei Minori Osservanti, contains a Pietà, an admirable early work (ca. 1475) by Guido Mazzoni (p. 311). — To Roccabianca, a village near the right bank of the Po, via S. Secondo Parmense. — To the S. to (15 M.) Longhirano, in the upper valley of the Parma. — To the S.E. viâ Lazzaro Parmense to Traversetolo, whence we may reach Canossa (p. 304) in 21/2-3 hrs. viâ S. Polo d'Enza.

From Parma to Spezia, 74 M., railway in 41/3 hrs. (fares 13 fr. 55, 9 fr. 50, 6 fr. 15 c.). — This line, opened in 1891, traverses the plain to the S.W. of Parma to (5 M.) Vicofertile and (71/2 M.) Collecchio, and at (12 M.) Ozzano Taro enters the boulder-strewn valley of the Taro, which it ascends, chiefly on embankmen's of majonity, to Borgotaro. — Near (14 M.) Fornovo di Taro, Charles VIII. of France, rejiring over the Ci-a (see below) in 1495, repulsed an at ack of the Milanese and Venetians who sought to embarass his march through N. Italy. - 20 M. Citerna Taro: 22 M. Lesignano de Pessola; 23 M. Solignano: 26 M. Valmozzola. — 281/2 M. Berceto is the station for the village of Berceto (Alb. Agnetti), 9 M. above the railway, the Romancsque church of which displays primitive sculptures; and for the high-road to Pontremoli. About 1/4 M. above Berceto, near the prettily situated hamlet of Poggio (Alb. alla Posta, rustic), this road unites with one from Fornovo see above), before ascending to the S.W., with continuous fine views (in clear weather the Alps are visible to the N.), to the pass of La Cisa (3410 ft.; view limited to the S.), beyond which it descends vià Montelungo to Pontremoli (see below). — Beyond Berceto the railway runs for some distance beside the high-read fr m Parma to Sestri Levante (p. 107). 331/2 M. Ostia. 38 M. Borgotaro, a little town with 2200 inhab. on the N. slope of the Arenvines. Apennines. The line ascends in a long curve and pierces the ridge of the Apennines by a tunnel nearly 5 M. in length. Beyond (431/2 M.) Grondola Guinadi it descends to .

49 M. Pontremoli (760 ft.; Alb. Flora, Alb. Valiani, clean), a little town with 3000 inhab., leautifully situated amid fine mountain scenery, on the Magra, on the S. slope of the Apennines It is the starting-point for the ascent of the Monte Gotter of 5375 ft.; about 6 hrs.; fine views) and of the Monte Orraro (6000 ft.; 4.5 hrs.). — Thence the railway descends the valley of the Magra, through the fertile Lunigiana (comp. p. 110), via (53 M.) Filattiera, (57 M.) Villafranca Bagnone, and (60 M.) Licciana-Terrarossa, to (62 M.) Aulla (Alb. Marcello), a beautifully situated little place, whence a railway is being built to Lucca (p. 3:3). - 66 M Caprigliola-Albiano; 67 M. S. Stefano di Magra. - 69 M. Vezzano Ligure (p. 109) is the junction of the railway to Pi a and Leghorn. Hence our train runs to the W. to (74 M.) Spezia (p. 108).





43. Modena.

Hotels. Albergo Reale (Pl. a; E, 5), in the Corso Via Emilia, with restaurant, well spoken of, R. & L. 3 fr. 50, B. 75 c.; Italia, Via Fonte d'Abisso, near the Piazza Reale, a good second-class inn with a frequented trattoria, R. & L. 2, omn. ½ fr.; S. Marco (Pl. b; D, 4), Via Posta Vecchia, commercial, R. 2, A. ½, omn. ½ fr.; Alb. & Rist. Al Turco, Strada Posta Vecchia (Pl. D, 4); Alb. Della Barchetta, near the station, tolerable.

Cafés and Restaurants. Café Nazionale, corso Via Emilia, opposite the

Dogana (Pl. 25; E, 5). — Beer at the Birreria Testi, on the W. ramparts, between the Porta S. Agostino and Baloardo di S. Francesco.

Cab with one horse 80 c., with two 1fr. per drive, at night 1fr. 30 or 1fr. 50 c.; per hour 1fr. 60 c. or 2fr., at night 2fr. 10 or 2fr. 50 c., each additional half-hour 50 or 60 c., at night 75 or 85 c. — Tramway through several of the streets.

Italian Protestant Church in the Piazza Grande.

Modena, a town with 31,000 inhab., situated in a fertile plain between the Secchia and the Panaro, formerly the capital of the duchy of that name, and now that of a province of the Emilia, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient Mutina, in the dominions of the Gallic Boii, became a Roman colony in B.C. 183, and, being situated on the highroad from Rome to Mediolanum (Milan), was a place of some importance. After the murder of Cæsar, Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. (Bellum Mutinense); but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and compelled to raise the siege. - In the middle ages Modena belonged to the estates of the Countess Matilda, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 Obizzo II. d'Este gained possession of the supreme power, which his descendants continued to enjoy (see p. 317). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman Cesare d'Este (1598), husband of Virginia de Medici, daughter of Grand-duke Cosimo I. of Florence. Hercules III. (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter Beatrice, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections of 1831 and 1848 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians.

A specialty of Modena with regard to art-history was the sculpturing of Terracottas, the aim of the artists being to represent dramatic

groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master Guido Mazzoni (1450-1518), who worked also in Naples and at the court of France. Some of his works are in the crypt of the cathedral (p. 312), and in S. Giovanni Decollato (p. 312). The art was next practised in a more refined style by Antonio Begarelli (1498-1565), who rejected the aid of painting, and

brought it to the utmost perfection of which it seems capable.

In the PIAZZA GRANDE, in the centre of the city, near the chief street, the Corso della Via Emilia, stands the *Cathedral (Pl. 1; D, 5), begun in the Romanesque style in 1099 by Lanfranco and consecrated in 1184, with a superstructure of later date. The façade (under restoration in 1893) is relieved by a large rose-window and a simple colonnade (three arches resting on columns in the wall and enclosed by a larger arch), which is continued round the whole building. The portals are adorned with marble lions. The rude

sculptures of the façade, representing the Creation, and the history of the first men down to Noah are by Nicolaus and Guilelmus (1099; comp. p. 319); on the S. side, to the right near the choir, is the history of St. Geminianus, by Agostino da Firenze, 1442 (Agos. di Duccio?). The sculptures of the N. lateral portals are also interesting. The choir has a tripartite semicircular exterior.

The Interior is low and heavy, but impressive. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium, and the vaulting is pointed. In the 2nd chapel on the left, a late-Gothic Altar of terracotta (originally wider than at present), probably by the Florentine Architect of the Pellegrini Chapel (p. 208); 3rd chapel, a Coronation of Mary with saints on a gold ground, by Serafinus de Serafinis, the oldest extant picture of the school of Modena (1385); 4th chapel, "Altar-piece, Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by Dosso Dossi. In a recess (usually locked), a small terracotta group of the Nativity, by Ant. Begarelli. By the opposite pillar is the pulpit by Enrico di Campione, 1322; very ancient font, to the right of the approach to the choir, adapted for the purpose from the capital of a column. Choir-stalls by Cristoforo da Lendinara, 1465; in the choir, on the right, sculptures of the beginning of the 12th cent. by Nicolaus and Guilelmus, representing the Passion. Above these are early frescoes of St. Christopher and the Annunciation. By the left entrance to the choir, and on the left side of the choir, are several monuments of the Rangoni family, the best being that (designed by Giulio Romano) of Claudio, Count of Castelvetro (d. 1537), husband of Lucrezia, daughter of the celebrated Pico della Mirandola (p. 314); and that of the last duke, Hercules III. of Este (d. 1803). — The lofty Crypt, with four lions at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted ones in front of the high-altar being antique, contains the tomb of St. Geminianus. The realistic "Group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a most unattractive servant, is by Guido Mazzoni (badly restored in 1851).

The Archives of the Cathedral Chapter-House contain a large number of manuscripts.

The *Campanile, or La Ghirlandina (Pl. 2), erected in 1224-1319, 335 ft. in height, is one of the finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular. In the interior is preserved an old Secchia, or bucket, which the Modenese captured from the Bolognese at the battle of Rapolino, 15th Nov., 1325. The ascent is recommended (easy stair; custodian 50 c.).

The Corso della Via Emilia is adorned with the statues of the poet Alessandro Tassoni (1565-1635), who has humorously described the above-mentioned incident in his celebrated epic poem 'La Secchia Rapita' (1616), and of the learned historian Ludovico Muratori (1672-1750), erected in 1860 and 1853 respectively.

S. GIOVANNI DECOLLATO (Pl. 7; D, 4), a plain round church, contains, to the left of the high-altar, a painted *Group, a Pieta, by Guido Mazzoni (badly restored in 1853).

The Albergo Arti (Pl. 26; B, 4), at the W. end of the Corso, built by Duke Francis III. in 1767 and formerly belonging to the Congregazione di Carità, has been purchased by the Municipio and fitted up to accommodate the chief collections of the town.

The Court contains a statue of Duke Borso of Este (p. 317), executed by Prof. Ferd. Pellicia at Carrara in 1843, and the Museo Lapidario, comprising chiefly Roman inscriptions and sarcophagi; in the passage to the left, two mediæval monuments of 1312 and 1309, and the tomb of the jurist Giov. Sadoleto, by Cristof. Stoporone (1517). — On the groundfloor is also the Biblioteca Poletti, for students of the academy of arts.

On the first floor is the Biblioteca Estense, with 90,000 vols. and 3000 MSS., transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement claimed the Duchy of Ferrara as a vacant fief (p. 318). Some of the MSS. are very valuable, e.g. a collection of Provençal poems by Ferrari (1254), Dante with miniatures (the 'Codice Estense'; 14th cent.), prayer-book of Elector Albert of Mayence (d. 1545), with miniatures. The library is generally accessible also during the vacation (1st Aug. to 1st Oct.).

The second floor contains the Museo Civico (adm. 10-4; fee), a collec-

tion of plaster casts, modern paintings, etc.

The third floor accommodates the *Picture Gallery (Pinacoteca Estense), which was removed hither in 1893 from the Art Academy. Among the numerous pictures may be mentioned: Agnolo and Bart. degli Erri, of Modena, large winged altar-piece (1462); Cristof. da Lendinara, Madonna (1482); Giac. Francia, Assumption of the Virgin; Bartolommeo Bonascia, Pieta (1483); Franc. Bianchi Ferrari (Correggio's teacher), Annunciation (1510); Bern. Losco, Madonna and two saints (1515); Marco Meloni, Madonna and two saints (1504); Correggio (?), Ganymede carried off by the eagle (ceiling-painting), and Angels; then a number of frescoes, comprising nine scenes from the Æneid (transferred to canvas), by Viccolò dell' Abbate of Modena (1512-71); Ceiling-paintings by Tintéretto from Ovid's Metamorphoses; Copy of Titian, Portrait of a lady; P. Veronese, Portrait of a knight; Palma Giovane, Allegory; Bonifazio II., Adoration of the Magi; *Cima da Conegliano, Pietà, *Guido Reni, Christ on the Cross; Garofalo, Madonna enthroned, with saints (1532); Dosso Dossi(?), Adoration of the Holy Child; Lodovico Carracci, Flora; Annibale Carracci, Venus; Caravaggio, Soldier drinking; Salvator Rosa, Landscape; Guercino, Crucifixion of St. Peter; Lionello Spada, Gipsy woman; Gasparo Pagano, Nuptials of St. Catharine; Palma Vecchio (Morelli calls it a copy), Portrait of a lady; Dosso Dossi, St. George; Pinturicchio (?), Madonna and Child; Holbein (?), Henry VIII. Of England; Lower Rhenish Master of the Death of the Virgin (not Dürer), Madonna (injured); Dierick Bouts, St. Christopher, an original repetition of the picture at Munich, with alterations; Caroto, Madonna and saints; Palma Vecchio, Holy Family (copy); *Velazquez, Portrait of Francis, Duke of Este (1637); Ercole de' Roberti (not Mantegna), Death of Lucretia; Bern. Modena (1512-71); Ceiling-paintings by Tintoretto from Ovid's Metamorof Este (1637); Ercole de Roberti (not Mantegna), Death of Lucretia; Bern. Luini, Infant John the Baptist; Giulio Romano, Study of a head.

The adjacent church of S. Agostino (Pl. 3; B, C, 4), a 'Pantheon Estense', built by Bibbiena (?) in the florid baroque style and lately restored, contains (to the left of the high-altar) a monument to the celebrated savant Carolus Sigonius (1524-85) and (to

the left on quitting the church) a Pieta by Begarelli.

S. Francesco (Pl. 6; C, 9), a Gothic church, contains a *Descent from the Cross (in the chapel to the left of the choir) by Begarelli, an imposing composition in terracotta, with 13 life-size figures, among which the group of women is specially pleasing.

At the S. end of the town rises S. Pietro (Pl. 10; E, 7), a spacious church with double aisles, one of the best brick façades of the Renaissance, and cross vaulting, partly in the pointed, and

partly in the Romanesque style.

INTERIOR. 1st Altar on the right, Pieta, of the School of Ferrara (attributed to Herry Bles); above the 3rd confessional to the right, a Madonna and angels in clouds with SS. John the Baptist and Luke, of the school of Garafalo. In the chapel to the right of the choir, "Mourning for the dead Chapter and C ing for the dead Christ, in terracotta, one of Antonio Begarelli's chief works.

The Madonna and Child in clouds, with four saints below, a group in the S. transept, was begun by Begarelli (whose remains were interred here in 1875) and completed by his nephew Lodovico. Six statues in the nave by the same master. 2nd Altar in the left aisle, Madonna with SS. Jerome and Sebastian, attributed to Dosso Dossi (?).

Between the spacious Piazza Reale (Pl. E, 4) and the Corso Vitt. Emanuele is the Palazzo Ducale (Pl. 15; E, 3, 4). This magnificent edifice, begun under Francis I. in 1634 by the Roman Bartolommeo Avanzini, is now a military school. — In front stands a Monument to Ciro Menotti, by Sighinolfi, erected in 1879.

The well-kept Giardino Pubblico (Pl. F, 3; closed in rainy weather) and the ramparts of the town afford pleasant walks.

FROM MODENA TO VIGNOLA, 16 M., railway in about 1 hr. — Unimportant stations. Vignola, prettily situated on the Panaro, is the birthplace of the famous architect Giac. Barozzi, surnamed Vignola (1507-73). Thence to Bologna, see p. 323.

From Modena to Mantua, see R. 35.

About the year 1770 Duke Francis III. of Modena constructed a bold and interesting, but now neglected road from Modena to Pistoja, a distance of 60 M., leading by Formigine, Monfestino, Pavullo, Pievepeilago, and Fiumalbo (3090 ft.), at the base of the lofty Monte Cimone (p. 342), where charming views of the Apennines are obtained. A diligence runs daily to Pievepelago. Continuation of the road (to Boscolungo, S. Marcello, etc.), see p. 342.

A RAILWAY unites Modena with (101/2 M., in 3/4 hr.; fares 1 fr. 30, 85 c.) Sassuolo, a small town with 3100 inhab., on the Sechia, with a former ducal villa and park. The Zibio, a neighbouring volcanic monatain, is remarkable for its naphtha springs. — From Sassuolo to Reggio, see p. 304.

remarkable for its naphtha springs. — From Sassuolo to Reggio, see p. 304.

From Modena to Mirandola, 191/2 M., railway in 11/2 hr. (fares 2 fr. 30, 1 fr. 55 c.). The least unimportant station is (151/2 M.) Cavezzo, where a branch diverges to Finale Emilia, viâ S. Felice sul Panaro (p. 341). — 191/2 M. Mirandola, on the old road from Verona to Bologna, a town with 3000 inhab. and broad streets and picturesque, antiquated buildings, after many vicissitudes came into the possession of the Pico family. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandola and Concordia. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old Palace of the dukes, the Cathedral, and the church of Gesù should be visited.

44. From Padua to Bologna.

 $76^{1}/2$ M. Railway in $2^{1}/2\cdot4^{1}/2$ hrs. (fares 13 fr. 90, 9 fr. 75, 6 fr. 30 c.; express 15 fr. 30, 10 fr. 75 c.).

Padua, see p. 224. The line skirts and crosses the navigable Canale di Battaglia. — 6 M. Abano, a small town, said to be the birthplace of the historian Livy, lies at some distance to the right of the line. In the vicinity are the Bagni ('Baths', a well-appointed establishment), the Aquae Patavinae, or Fons Aponi, of the Romans, on the E. slope of the Monti Euganei, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the Monte Venda (1890 ft.), with a ruined monastery. — 8 M. Montegrotto. The train threads a long tunnel.

11 M. Battaglia (Albergo Luna, unpretending), with warm saline baths. The baths and lodging-houses (R. 2-5, D. 4½ fr.) lie in a beautiful park at the foot of the hill of Sant' Elena, which is crown-

ed by the château of the same name. In the trachyte rock of this hill is a natural Vapour Grotto, in which the temperature is 116° Fahr. The baths are found efficacious in cases of gout, chronic rheumatism and cutaneous disorders, scrofula, etc. — In the immediate vicinity of Battaglia is the château of Cattajo, erected by the Venetian family of the Obĭzzi, and now the property of the Austrian Archduke Charles Louis, heir of the Duke of Modena. It is adorned with numerous frescoes by Zelotti, and contains a valuable Collection of Antiques.

GROUND-FLOOR. Ante-chamber: Inscriptions, large trilateral Roman monument; farther on, a room with inscriptions and architectural fragments.—First Floor. 1st Room: Casts. 2nd R.: Early-Christian sculptures. Hall: Twenty Etruscan cinerary urns with scenes of leave-taking and battles; 9, 17, 19. Death of Neoptolemos at Delphi; 18. Cadmus slaying the dragon; 7. Rape of Helen; to the left, farther on, 40. Relief from a Roman tomb; 43. Torso of a satyr; 102. Greek tomb-relief of a young girl; 288. Good relief of the bust of a girl; 545. Statue in a sitting posture; 605. Isis; 1190. Upper half of a portrait-statue; 1224. Cybele; 1179. Bearded Dionysus; Egyptian sculptures in granite.—A room to the right contains a collection of Weapons.—The Oratorio S. Michele, or Chapel of the château, contains good early Italian pictures.

About 3 M to the S W of Battaglia and about as far from Monselice

About 3 M. to the S.W. of Battaglia, and about as far from Monselice and Este, on a picturesque slope on the S.E. verge of the Monti Euganei, is situated Arqua Petrarca, a village noted for its wine, where Petrarch lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce, Suscipe virgo parens animam! Sate virgine, parce! Fessaque nam terris celi requiescat in arce. MCCCLXXIIII. XVIIII, Julii.

On the top is a bust of Petrarch, dating from 1547. His house, charmingly situated in the upper part of the town, with painted wooden ceilings and faded frescoes in allusion to his poems, contains a few reminiscences of the poet (adm. 1/2 fr.).

14½ M. Monsétice (Scudo d'Italia, plain; one-horse carr. to Battaglia viâ Arqua Petrarca, about 4 fr.; bargaining necessary), a little town with 3400 inhab., picturesquely situated at the S.E. base of the Monti Euganei, has remains of fortified walls and a ruined castle, which once belonged to the Patriarch of Venice, on a lofty trachyte rock.

From Monselice to Mantua, see p. 218.

18 M. S. Elena. Near (23 M.) Stanghella the line crosses the Gorzone Canal. The country is fertile, but flat and marshy. Near Boara a new fort is passed and the Adige crossed.

27½ fr.; Caffè Vittorio Emanuele, both clean; omnibus from the station to the Piazza Vitt. Emanuele; Post Office in the Piazza Garibaldi), on the Naviglio Adigetto, the capital of a province, with 7300 inhab. and the remains of a 10th cent. Castle, belonged to Venice from 1484 downwards. An avenue of plane-trees, continued by the Via Porta Adige and the Via Angeli, leads from the station to the Piazza Vittorio Emanuele, passing (on the left) the Palazzo Roncali, a Renaissance building by Sammicheli (1555). In the

piazza standa Venetian column and a marble Statue of Victor Emmanuel II. by Monteverde (1881). Adjoining the Café Vittorio Emanuele is the entrance (marked 'Accademia dei Concordi') to the —

PALAZZO COMUNALE, which contains, on the staircase, fine tapestries and a bust of J. Miani (d. 1872), the African traveller, who was born at Rovigo, and, on the first floor, a *Library* and a *Picture*

Gallery (fee 1/2 fr.).

2. Copy of Titian, Madonna (original in the Hof-Museum at Vienna); 3. Copy of Gent. Bellini, Madonna; 4. Bern. Licinio, SS. Lucia, Agnes, and Catharine; 11. Giorgione, Portrait; 18. Palma Vecchio, Madonna and saints; 22. Giorgione (?), Scourging of Christ; 24. Bissolo, Christ; 25. Giorgione (?), Bearing of the Cross (copy; original at Vicenza, p. 220); 31. School of Giov. Bellini, Betrothal of St. Catharine; 34. Vitt. Carpaccio (?), Portrait; 35. Bonifazio, St. Peter; 37. Angelica Kaufmann, Innocence; *39. Palma Vecchio, Madonna with SS. Helena and Jerome (retouched); 42. Peruyino (acc. to Mr. Crowe by Lo Spagna), Madonna; 48. Perino del Vaga, Madonna and saints; 80. Copy of Bellini by Marco Belli, Presentation in the Temple; 103. Mabuse, Venus; 106. Cima da Conegliano (?), Madonna; 109. Giov. Bellini, Madonna; above, Dosso Dossi, 102. SS. Benedict and Bartholomew, 110. SS. Lucia and Agnes; 118. Andrea Schiavone, Apollo and Daphne, after Giorgione (p. 287), 119. Holbein (B. Striget?), Portrait of Ferdinand I. (1525); 123. Palma Vecchio, Portrait (copy?); 126. Pedrini, Ecce Homo; 134. Antonio Badile, The Magi; 135. Dosso Dossi (not Garofalo), Madonna and saints; 136. Bart. Montagna (ascribed by Crowe to Polidoro), Madonna and saints; 142. Titian (?), SS. Nicholas, Paul, Francis, and Cecilia; 152. Panetti, Nicodemus with the body of Christ; 148. Palma Vecchio (copy), Adam and Eve. — In the Library, which contains 80,000 vols., there is a small picture of St. Lucia, by Quiricius of Murano (1462).

— In the upper rooms are a portrait of Biela, the astronomer, by C. Rahl (1836), and a small collection of antiquities.

The Via Orefici leads to the left from the Piazza Vitt. Emanuele to the Piazza Garibaldi, where a bronze Equestrian Statue of Garibaldi, by Ett. Ferrari, was erected in 1894.

From Rovigo to Verona, see p. 213.

From Rovigo to Chioggia, $35^{1}/2$ M., railway in $2 \cdot 2^{1}/2$ hrs. (fares 6 fr. 45, 4 fr. 55, 2 fr. 90 c.). The chief intermediate station is $(15^{1}/2$ M.) Adria ("Stella a'Italia), a town with 7600 inhab., situated on the Bianco Canal, on the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now 17 M. distant. In the Museo Civico and in Signor Bocchi's collection are numerous antiquities (chiefly fragments of vases). — $35^{1}/2$ M. Chioggia, and thence to Venice, see p. 291.

321/2 M. Arqua Polesine. The line crosses the Bianco Canal near Bosaro, and near —

36 M. Polesella reaches the Po, which is here the boundary between Venetia and the Romagna. The left bank of the Po is now followed. 40½ M. Paviole; 43½ M. S. Maria Maddalena. The river is then crossed, and the train reaches (45 M.) Pontelagoscuro.

47 M. Ferrara, see p. 317.

From Ferrara to Bologna, 28 M., in $1-1^1/2 \text{ hr.}$ The train crosses the Cavo Tassone Canal, which communicates with the Po di Primaro immediately to the S. of Ferrara, and traverses flat, well-cultivated land (rice-fields). Stations Poggio Renatico, Galliera, S. Pietro in Casale, and S. Giorgio di Piano.



From S. Pietro in Casale a diligence plies twice a day in 1½ hr. to Cento, a small town (5000 inhab.) on the Reno, the birthplace of the great painter Govanni Francesco Barbieri, surnamed Guercino da Cento (b. 1591; d. at Bologna 1666). The Pinaco!eca Comunale and several of the churches, particularly that of the Madonna del Rosario, contain works by Guercino. His house, where he received many illustrious visitors, is still shown. In the centre of the town is his statue by Galletti (1862). — Near Cento is situated Pieve di Cento (steam-tramway from Bologna, see p. 323), a small town with the pilgrimage-church of S. Maria Assunta; the high-altarpiece is a fine Assumption by Guido Reni.

Next stations Castel Maggiore and Corticella. The fertility of

the soil increases as Bologna is approached.

 $76^{1}/_{2}$ M. Bologna, see p. 322.

45. Ferrara.

Hotels. *Stella d'Oro, opposite the castle (Pl. D, 4), with good trattoria, R., L., & A. 2½, omn. ½, fr.; Piccolo Parigi, opposite the Stella d'Oro; Europa, Corso della Giovecca, opposite the post-office (Pl. E, 4), mediocre. — Caffè Milano in the Piazza del Mercato, near the cathedral, etc. Small Restaurant at the station.

Small Restaurant at the station.

Cab from the station (Pl. A, 2) to the (3/4 M.) town 1 fr., per hour 11/2 fr., each additional 1/2 hr. 60 c. — Omnibus from the station to the cathedral, by the Via Giardini (15 c.); from the cathedral to the Porta Romana, etc.

Post Office, in the Corso Giovecca (Pl. E, 4). — Telegraph Office, in

the Castello.

Principal Attractions. Castello; Cathedral; Palazzo Schifanoja; Semi-

nario Vescovile; Palazzo de' Diamanti.

Ferrara, the ancient Forum Alieni, is situated 3½ M. to the S. of the Po, in a fertile, but unhealthy plain. It is the capital of a province, with 29,000 inhab., and possesses broad streets, moultering palaces, and other reminiscences of its golden period. It was once a prosperous commercial place, numbering 100,000 inhab., and was the seat of the celebrated court of the House of Este.

The family of Este was descended from the Lombardic invaders of Italy, and derived its feudal name from the castle mentioned at p. 218. Azzo II. (d. 1117) became Count or Margrave of Este under Emp. Henry III. His eldest son Welf (founder of the younger branch of the Guelphs) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the Guelphs, and his son Henry the Proud became the founder of the families of Brunswick and Hanover. Fulco, the second son of Azzo was the ancestor of the Italian house of Este. Obizzo III., who established a permanent dominion over Modena and Reggio (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 Borso received the title of Duke of Modena and Reggio from Emp. Frederick III., and that of Duke of Ferrara from Pope Paul II. He died in 1471. His brother Hercules I. (1471-1505), and the son of the latter, Alphonso I. (1505-34), husband of the infamous Lucrezia Borgia, were powerful and influential princes. Cardinal Hippolytus al Este, Archbishop of Milan, brother of Alphonso, was the friend and patron of Ariosto. Hercules II. (1534-58), son of Alphonso, was the husband of Renata, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son Alphonso II. (1558-97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets Tasso and Guarini (author of the 'Pastor Fido'; born at Ferrara in 1537, died at Venice in 1612).

Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to Eleonora (1537-81), the youngest unmarried sister of the duke, is, however, not without foundation. Anna (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; Lucrezia (1534-98), the other sister, was the wife of the Duke of Urbino. Alphonso II. was succeeded by Cesare d'Este, descendant of a natural son of Alphonso I., but only as duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame This lordly House as frequent guest can claim.'

The art of Painting was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th century they were chiefly influenced by the Paduan school and by Piero della Francesca of Umbria. This double influence is shown in the case of Cosimo Tura (1432-1495) and of Francesco Cossa, whose chief works are the freecoes in the Palazzo Schifanoja (p. 320). The latter also practised his art at Bologna. Lorenzo Costa (1460-1535), another Ferrarese master, left his home in his youth and came into intimate relations of action and reaction with Francesco Francia, the chief master of the Bolognese school (comp. p. 325). The other great masters of the 16th cent. also owed much to external sources. At their head stands Dosso Dossi (ca. 1479-1542), who shows the influence of Ariosto in his genre works and of Giorgione in his poetically conceived landscapes. - Benvenuto Tisi, surnamed Garofălo (1481-1559), long associated with Dossi, is best represented in the galleries of Rome. The attempts of this somewhat prosaic master to rival the idealistic conceptions of Raphael resulted disastrously. The productions of his later period, such as those in the Pal. de' Diamanti (p. 321), though of great technical perfection, become tedious through the insipid sweetness and empty conventionality of the heads. - Lodovico Mazzolino (1481-1530) is known for his fiery red colouring, but sinks into insignificance when compared with his great contemporaries. — Correggio (p. 305) received his first artistic training in the school of Ferrara. - The princes of Este, it is well known, were eager collectors of the works of Raphael and Leonardo. Titian also occasionally resided at Ferrara, where he painted three Bacchanalian scenes (now in London and Madrid) for Alphonso I.

The *Castello (Pl. D, 4), an ancient and picturesque edifice with four towers, situated in the centre of the town, is now occupied by the local authorities and the telegraph-office. The custodian (ring at the iron gate to the right, at the S.W. entrance; fee $\frac{1}{2}$ -1 fr.) shows several dungeons, and among them one at the base of the 'lion tower', where the Margrave Nicholas III. confined his faithless wife Parisina Malatesta and his natural son Hugo, her paramour, before beheading them (May 21st, 1425). Lord Byron in his poem of 'Parisina' substitutes the name of Azzo for Nicholas as being more metrical. — The Sala del Consiglio, and the adjacent Sala di Napoli in the building of the prefecture, contain frescoes attributed to Dosso Dossi, representing wrestling-matches of the ancient palæstra. The Sala dell' Aurora (said to be Eleonora's room) contains a fine *Frieze with children ('putti'). Adjacent is a cabinet with three frescoes, erroneously attributed to Titian.

Between the castle and the cathedral rises a monument by Galetti to Girolamo Savonarola (Pl. 3), who was born at Ferrara on 21st Feb., 1452 ('in tempi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 397). — On the right, farther on, is the *Palazzo del Municipio* (Pl. D, 4, 5), the oldest residence of the Este family, much altered in the 18th century.

The *Cathedral (S. Giorgio; Pl. D 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures mainly of the 13th and 14th. The projecting portal, enriched with sculptures and two lions, was added at a later period; the reliefs are of an earlier date, some of them being probably by Nicolaus, who also worked in Verona (p. 209).

The Interior, with its aisles and double transept, does not correspond with the façade, as it was modernized in 1712. In the 2nd Transept on the right: Martyrdom of St. Lawrence by Guercino (ruined); on the altar at the back, Crucifix, with the Virgin, St. John, St. George, and St. Maurelius, five figures in bronze, by Niccolò Baroncelli and Dom. di Paris (1453-66); terracotta figures of Christ and the Apostles in both transepts by Alfonso Lombardi (repainted). — In the Choir, to the right, Annunciation; to the left, St. George, by Tura: above, Last Judgment, fresco by Bastianino. 6th altar to the left, Coronation of the Virgin, saints below, by Fr. Francia (late work). — 3rd altar on the left, Madonna enthroned with saints, by Garofalo (1524). On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (retouched). — In the rooms adjoining the sacristy, Garofalo, Annunciation; Panetti, Madonna, with two donors; Jac. della Quercia, Statue of the Madonna (1408).

In front of the church is a monument to Victor Emanuel II. (1889).

At the S. corner of the cathedral rises a lofty and handsome Campanile in four massive stories, erected in the Renaissance style under Ercole II. Opposite to it is the Pal. della Ragione, a Gothic brick building with restored façade, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of S. Romano, which is now almost entirely concealed from view by other buildings, only the graceful brick ornamentation of the frieze and window-arches being visible.

The Seminario Vescovile (Pl. D, 4, 5), formerly the *Palazzo Trotti*, Via Borgonuovo 22, contains *Frescoes by *Garofalo* in two rooms on the groundfloor (best light about midday; fee ½ fr.).

The paintings (1520) in the 1st Room (vestibule) are much injured. Those in the 2nd Room (1519), though too sombre for ceiling-paintings, are artistically of great beauty and well-preserved. David and Goliath, the Judgment of Solomon, Prometheus, etc., are represented. In the centre is an illusive painting of persons looking down over a parapet, among them a portrait of the artist. Tasteful ornamentation.

S. PAOLO (Pl. 13) contains pictures by Bonone and Scarsellino, and on the pillar to the right, a bust by Aless. Vittoria of Ant. Montecatino, the friend and minister of Alphonso II.

The University (Pl. D, E, 5, 6), with faculties of medicine, mathematics, and jurisprudence, now attended by barely 50 students, contains a valuable collection of coins, and Greek and Latin inscriptions (in the court several Roman and early-Christian sarcophagi), and a Library of 100,000 vols. and 1100 MSS.

Among the latter are several cantos of the 'Orlando Furioso' in Ariosto's handwriting, with numerous corrections, and a copy of Tasso's

'Gerusalemme Liberata', also with corrections; letters and poems written by Tasso in prison; Guarin's MS. of the 'Pastor Fido'; a number of choirbooks of the 13-16th cent. with beautiful miniatures. Among the printed books are fifty-two old editions of Ariosto. His monument was brought here from S. Benedetto (p. 321) in 1801.

- S. Francesco (Pl. E, 5), a brick church in the early-Renaissance style, erected in 1494 by Pietro Benvenuti, is entirely covered with domes, and each aisle is flanked with chapels. The frieze of 'putti' and foliage is by Giralamo da Carpi. 1st Chapel on the left, Frescoes by Garofalo, the Kiss of Judas, with the donors. The other pictures are copies, of which the originals are preserved in the Pinacoteca. The church contains monuments of the family of Este and that of Giambattista Pigna, the secretary of Alphonso II. and rival of Tasso (a simple slab, outside, to the right of the entrance). A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy.
- S. Maria in Vado (Pl. F, 6), one of the oldest churches at Ferrara, but altered in the early-Renaissance style after 1495 by Biagio Rosetti and Bartolommeo Tristani according to plans by Ercole Grandi, consists of a nave and aisles, with a flat ceiling resting on ten columns, and surmounted by a dome. It contains frescoes by Bononi.

At No. 23, Strada della Scandiana, is the Palazzo Schifanoja (Pl. F, 6), once a château of the Este family, and now the property of the town. It was begun by Alberto d'Este in 1391, and completed by Borso in 1469. Over the handsome portal is the unicorn from Borso's armorial bearings.

The principal saloon (1st floor) contains some celebrated *Frescoes, completed about 1470. Only seven of the original twelve scenes are preserved and these are much damaged. The finest are on the E. wall, opposite the entrance. In the upper row are the gods of the months in triumphal chariots and allegorical representations of the months. These and the signs of the zodiac (in the middle) are by pupils of Cosimo Tura. In the lower row are scenes from the life of Borso and employments of men in the various months, by Franc. Cossa. The Sala degli Stucchi (1467) is decorated with fine mouldings (frieze and ceiling) by Dom. di Parts of Padua (fee ½1 fr.).

To the S. of S. Maria in Vado, in the Corso Porta Romana, is the former Palazzo Costabili or Palazzo Scrofa (Pl. F, 7), now known as the Palazzo Beltrami-Calcagnini. It was erected for Lodovico il Moro, but is uncompleted. Handsome court. On the ground-floor to the left are two rooms with ceiling-frescoes by Ercole Grandi: in the first, prophets and sibyls; in the second, scenes from the Old Testament in grisaille.

The N. QUARTER, or 'Addizione Erculea', built by Hercules I. in the 14th cent., is traversed by two main streets, the Corso Vittorio Emanuele and the Corso di Porta Po and di Porta Mare. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the Renaissance Palazzo Prosperi, or de' Leoni, built about 1500, with a fine portal and admirable ornamentation, and the —

*Palazzo de' Diamanti (Pl. D, 3), so called from the peculiar facets of the stones with which the building is covered, a hand-some early-Renaissance structure, erected for Sigismondo d'Este by Biagio Rosetti, and completed in 1567. It contains the Ateneo Civico and the important *Civic Picture Gallery, most of the works in which belong to the School of Ferrara; Garofalo, see p. 318. (Open daily 10-4, on Sun. & holidays 12-4, 1/2 fr.; entrance to the left in the court; catalogue in preparation.)

I. Room. To the right of the entrance, 2. Rocco Marconi (not Palma Vecchio), The Tribute-money (retouched); 13. Panetti (master of Garofalo), St. Paul, a fresco; 17. Girol. da Carpi (pupil of Garofalo), St. Catharine; 25. Dom. Tintoretto, Madonna del Rosario.—II. Room. 11, 13. Panetti, Annunciation; 17. Pellegrino Manari of Modema (not Lor. Costa), Madonna enthroned, with SS. Germinian and Jerome (1509); 15. Cotignola (?), St. Sebastian (1513).

— III. Room (r.): opposite the window, 7, 9. Cosimo Tura (not Franc. Cossa), two round pictures with scenes from the life of St. Maurelius; 18. Grandi, Adoration of the Child; 20. Garofalo, S. Niccolò da Tolentino celebrating mass; *24. Tura, St. Jerome. We now return through the second room to the IV. Room: 3. Garofalo, The Old and New Testament, an allegorical fresco from S. Andrea. — V. Room. 10. Grandi. Pietà; 5. Garofalo, Adoration of the Magi (in the artist's later style, 1549). — VI. Room. 2. Dosso Dossi, John the Evangelist in Patmos; Garofalo, 3. Madonna del Pilastro, 5. Raising of Lazarus (1532), 6. Adoration of the Child (1513; early work in Costa's manner; here attributed to Ortolano), 7. Adoration of the Magi, with a carnation (garofalo) painted in the foreground by way of signature (1537); 9. Mazzolino, Adoration of the Child with SS. Benedict and Albericus (the only picture by this master with large figures); 11. Cortellini, Madonna with saints and donors (1512); 12. Garofalo, Christ on the Mount of Olives. — VII. Room. 5. Guercino, Decapitation of St. Maurelius; *9. Garofalo, Madonna among clouds, with SS. Jerome and Francis of his master; 1514); 10. Vitt. Carpaccio, Death of Mary (1508); 11. Grandi, Martyrdom of St. Sebastian; Garofalo, 15. Slaughter of the Innocents (1519), 19. Flight into Egypt. — VIII. Room. 1. Dosso Dossi, Annunciation, 3. Timoteo Viti (more probably Ercele Grandi), Assumption of St. Mary of Egypt; 4. Panetti, St. Andrew. — IX. Room. Rear-wall, *2. Dosso Dossi, Altar-piece in six parts, Madonna enthroned with SS. Augustine and Sebas

In the Corso di Porta Po, a little farther to the W., is the church of S. Benedetto (Pl. C, 2, 3), erected in 1496-1553 by Giambattista and Alberto Tristani, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting of the nave is interrupted by domes. The left transept contains some good paintings by Scarsellino. The monument of Ariosto (p. 320) was originally here. The old monastery, now a barrack (keys at the Palazzo Comunale, not always easily obtained), is adorned with frescoes by Scarsellino and Dosso Dossi (?); that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

The simple House of Ariosto (Pl. C, D, 2), which he erected for himself and occupied during the latter part of his life, Via dell'

Ariosto No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non Sordida, parta meo sed tamen aere domus'.

A few reminiscences of Ariosto are shown in the interior.

The Casa degli Ariosti, near the church of S. Maria di Bocche, once

belonged to the poet's parents.

A Statue of Ariosto by Vidoni, on a lofty column in the Piazza Ariostea (Pl. E, F, 3), was placed there in 1833. In the 15th cent. the column was erected as a monument to Hercules I., and in 1810-14 bore a statue of Napoleon. On the S. side of the piazza is the Pal. Zatti, and on the W. side the Pal. Bevilacqua.

The church of S. Cristoforo (Pl. E, F, 2), in the Campo Santo, formerly a Carthusian monastery, is a handsome Renaissance building (1498-1553). The cemetery contains several tasteful modern

monuments.

The church of S. Maria della Rosa (Pl. C, D, 3), in the Via degli Armari 26, off the Via Giardini, contains (1st chapel to the left) a *Pieta, with eight painted terracotta figures, by Guido Mazzoni.

The Hospital of St. Anna (Pl. D, E, 4) is interesting as the place where Tasso was kept in confinement for seven years (from 1579) by order of Alphonso II. He is supposed to have incurred the displeasure of his patron by his passion for the Princess Eleonora, the sister of Alphonso, or to have suffered from periodical attacks of insanity. A dungeon is shown in which he is said to have been incarcerated, with the names of Byron, Lamartine, and other poets written on the walls. — Adjoining the hospital is the Casino dei Negozianti, formerly Pal. Roverella, erected in 1508, with an elegant Renaissance façade with terracotta ornaments. — At the end of the Corso della Giovecca, to the right, stands the Palazzina, now a school for engineers, with the remains of tasteful decorative paintings (executed after 1550).

In the church of S. Giorgio, outside the Porta Romana (Pl. F, S; omn., see p. 317), Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence. The church contains the tomb of Bishop Roverella, by Ambrogio da Milano (1475), some of the ornaments executed in the studio of Ant. Rossellino.

The fine tower was built by Biagio Rosetti (1485).

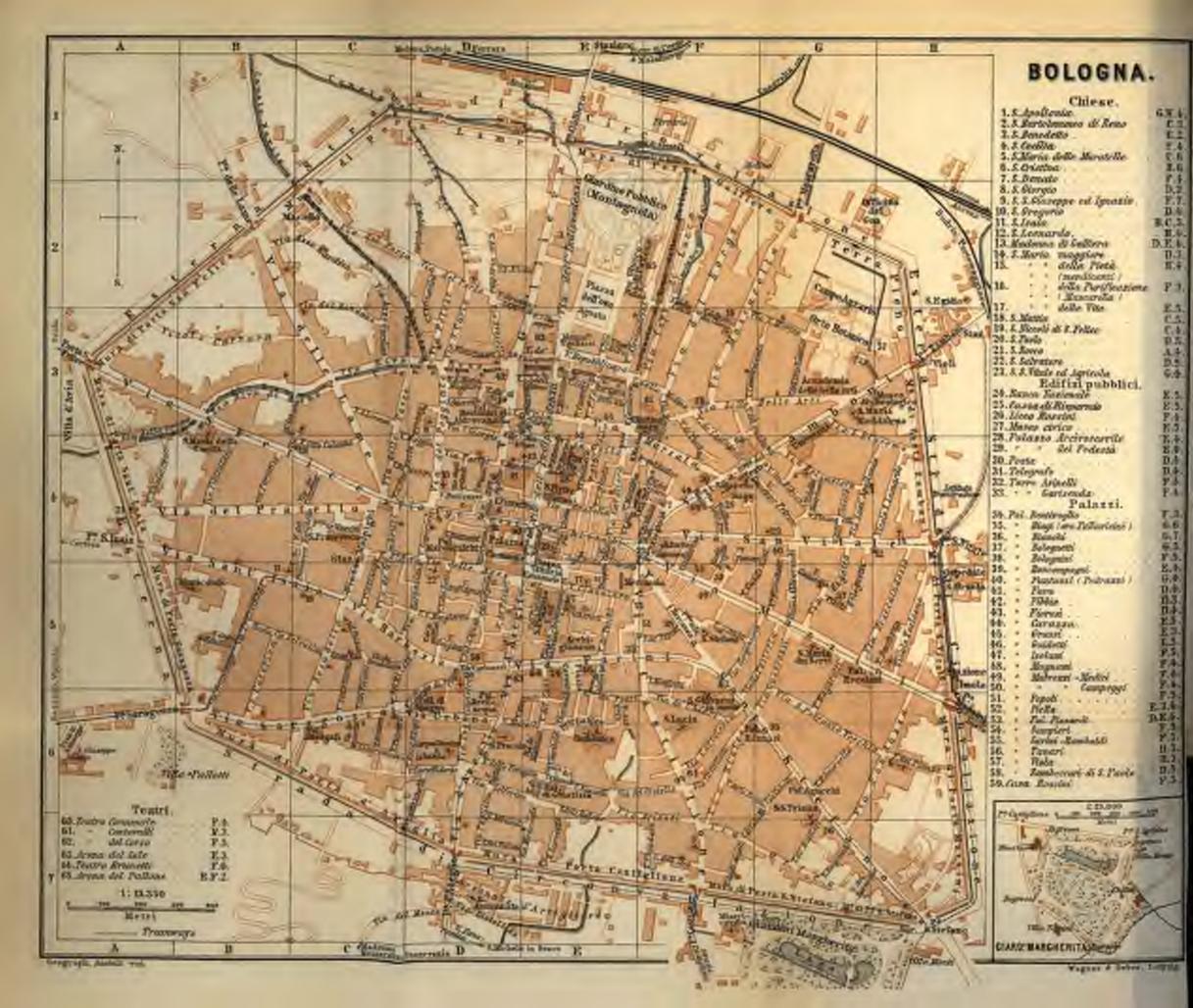
FROM FERRARA TO RAVENNA, $46^{1}/2$ M., railway in $2-2^{1}/2$ hrs. (fares 8 fr. 40, 5 fr. 90, 3 fr. 80 c.). Chief intermediate stations: 7 M. Pallarano; $10^{1}/2$ M. Montesanto; 15 M. Portomaggiore (branch to Bologna, see p. 341); $21^{1}/2$ M. Argenta; $23^{1}/2$ M. S. Biagio; $26^{1}/2$ M. Lavezzola (junction for Lugo, p. 343); 29 M. Voltana; $34^{1}/2$ M. Alfonsine; 37 M. Glorie; 39 M. Mezzano. — $46^{1}/2$ M. Ravenna, see p. 343.

Railway from Ferrara to Suzzara, see p. 218.

46. Bologna.

Railway Station outside the Porta Galliera (Pl. D. E. 1; *Rail. Restaurant, D. incl. W. 31/2 fr.; ample time for through-passengers). Railway to Ferrara, see R. 44; to Ravenna, see R. 48; to Florence, see R. 49; to Piacenza, see R. 31; to Ancona, etc., see Baadeker's Central Italy.

Hotels. *Hôtel Brun and Pension Suisse (Pl. a; C, 4), in the Palazzo Malvasia, Via Ugo Bassi, an old established house, with lift, R. 21/2-



5 fr., B. 11/2, A. 1, L. 3/4, déj. 31/2, D. 5, pens. 10-12, omnibus 11/4 fr.; *Hôtel D'ITALIE (Pl. d; D, 4), Portico della Gabella Vecchia, with lift and wintergarden, R. from 21/2, B. 11/2, L. 3/4, A. 3/4, déj. 3, D. 41/2, omn. 1 fr. — Pellegerino (Pl. c; D, 4), R., L., & A. 21/2-3, B. 1, déj. 2-21/2, D. 31/2-4, pens. 8, omn. 1/2 fr., well spoken of. — Less pretentious: Aquila Nera & Pace, Via Ugo Bassi, R. 11/2-2, A. 1/2, L. 1/2 fr., B. 1, dej. 2, D. 31/2, pens. 8, omn. 3/4 fr., clean. — Tre Re, Bella Italia & Quattro Pellegrini, Stella D'ITALIA, well spoken of, all in the Via Rizzoli; Commercio, Via Orefici;

Alb. Roma, Via Azeglio 11; all these are fairly good and not expensive.

Restaurants (Trattorie). At all of the above-named hotels; also, Tre

Zucchette, Via Canepa 2 (Pl. E, 4), managed in the genuine old Italian style; Cacciatori, Via Rizzoli. The Bolognese cooking (Bologna la grassa', some below) enjoye an except.

comp. below) enjoys an ancient reputation.

Cafés. Commercio, opposite Hôtel Brun, frequented for luncheon, music 8-11 p.m.; Caffè dei Grigioni, Via Ugo Bassi, luncheons and dinners, music 8-11 p.m.; Pavaglione, Piazza Galvani, luncheons, Vienna beer; dei Servi, Via Mazzini, an elegant establishment; del Corso, Via Santo Stefano, Munich beer. — Majani (confectioner), to the E. of S. Petronio.

Bolognese Beer at the Birreria del Leoncino, Via del Leoncino, a large popular resort; Stella d'Italia, see above; Birreria Beletti, with good restaurant, open-air establishment in summer, outside the Porta Azeglio.

Post Office in the Palazzo Comunale (Pl. 30; D, 4), opposite the Palazzo del Podesta. - Telegraph Office on the first floor of the Palazzo Comunale,

entrance in the Via Ugo Bassi.

Cabs. Per drive, within the town, 3/4 fr.; first 1/2 hr. 1 fr., each following 1/2 hr. 3/4 fr.; to or from the station 1 fr.; small articles of luggage 25 c., trunk 50 c. To the Giardini Margherita and the Campo Santo 2 fr. per hour; to S. Michele in Bosco, for the first hour 21/2, each additional $\frac{1}{2}$ hr. $\frac{3}{4}$ fr. Between 10 p.m. (in winter 9 p.m.) and 5 (or 6) a.m. 50 c. more in each case.

Tramway from the Piazza del Nettuno and the Piazza Vittorio Emanuele (Pl. E, 4, 5) to the Railway Station and all the principal towngates (comp. the Plan; fare 10 c., with 'correspondance' 15 c.). Another line runs to the Campo Santo (p. 340).

Steam Tramways. 1. From the Piazza Malpighi (Pl. C, 4), by the Porta Saragozza to Meloncello (1st class 20, 2nd class 15 c.) and to Casaleechio, both at the foot of the Madonna di S. Luca (p. 341), and to Bazzano and Vignola. — 2. From a point about 500 yds. outside the Porta Galliera, to the N. to (13/4 hr.) Pieve di Cento, whence there is a diligence in connection to Cento, comp. p. 317.—3. To the N.E. to Malalbergo viâ Baricella.—4. From the Porta Mazzini to the E. by S. Lazzaro to Imola (p. 343).

Baths. Bagni di S. Lucia, Via Castiglione; Bagni Nuovi del Reno, Via S. Felice; Villa Rosa ('Casa di Salute'), outside the Porta Castiglione, well

fitted up.

Theatres. Teatro Comunale (Pl. 60; F, 4), erected by Bibbiena in 1756, performances from the end of Sept. till the middle of Dec.; Contavalli (Pl. 61; F, 3), established in 1814 in the former church of the Carmelites; del Corso (Pl. 62; F, 5); Brunetti; etc. — OPEN-AIR CONCERT every Sunday, 1.30-3 p.m., in the Piazza Galvani, at the back of S. Petronio; in summer in the Giardini Margherita (p. 340). — The favourite Giuoco del Pallone, or ball-game, always attracts spectators in summer (July-Sept.); a building (Pl. 65; E, F, 2) in the Promenade Montagnola (p. 339) is fitted up for the purpose, and should be visited (charge for admission; bills are posted up to announce the particulars of the matches about to be played).

Shops. The best are in the arcades of the Via dell' Archiginnasio from the Piazza Vitt. Emanuele on, and in the Via Rizzoli, Portico Galleria Vecchia, etc. — Photographs: P. Poppi, Via d'Azeglio 19 and in the Hôtel Brun (p. 322); at the Colomba, Logge del Pavaglione. — Booksellers: Fratelli Treves, Via Farini; Zanicchelli, under the arcades, to the E. of S. Petronio. — Perfumes: P. Bortolotti, Casamorati, both in the Via dell' Archiginuasio. — Specialities of Bologna are Tagliatelle, also Tortellini or Capelletti (rolled maccaroni filled with meat, for soup) and Salami or Mortadella (Bologna sausage), good at Frat. Zappoli, Via Ugo Bassi, beside

the Hôt. Brun. Bologna soap and liqueurs (bibile) are also esteemed. — NEWSPAPERS. Il Resto del Carlino; Gazzetta dell' Emilia.

U. S. Consular Agent, Cav. Dr. Carlo Gardini, Via Barberia 7.

Bankers. Cavazza, Piazza Vitt. Emanuele; Gavaruzzi, Piazza Nettuno; Banca Popolare di Credito.

English Church Service in the Hôtel Brun from March to May and from the end of Sept. to the end of November. — Italian Protestant Church, Via del Carbone.

Principal Attractions (11/2-2 days). 1st day: Piazza Vitt. Emanuele, *S. Petronio, *S. Domenico, S. Giovanni in Monte, *S. Stefano, Mercanzia, *Museo Cirico; in the afternoon, excursion to S. Michele in Bosco, or to the *Madonna di S. Luca. — 2nd Day: *S. Giacomo Maggiore, S. Cecilia; *Accademia delle Belle Arti. If time remains, the University, the Palaces Bacciocchi, Bevilacqua, Fava, and Sampieri, and the Via Mazzini may be visited and some time devoted to the Giardini Margherita and the Certosa.

Bologna (165 ft.), with 142,000 inhab., one of the most ancient and important towns in Italy, the capital of the Emilia, is situated in a fertile plain at the base of the Apennines, between the Reno, the Aposa, and the Savena. It possesses 130 churches, 20 monasteries, and a venerable and celebrated university, whence the inscription on old coins 'Bononia docet'. It is the seat of an archbishop and the headquarters of the 5th army corps. The narrow streets and lofty arcades, the numerous old palaces, and the venerable churches surmounted by quaint-looking towers, all bear testimony to the peculiar character of the place. The mean annual temperature is 2° Fahr, lower than that of Florence. Drinking-water is brought to the town by the aqueduct mentioned at p. 342.

The town was founded by the Etruscans, and named Felsina, but was afterwards conquered by the Gallic Boii, and by them called Bononia. In the Punic War it espoused the cause of Hannibal, after which, B.C. 189, it was converted into a Roman colony, a little before Parma and Mutina (Modena), by the consul C. Lælius, and as such was a place of very great importance. Under the Empire it was even occasionally the residence of the monarchs themselves. It afterwards belonged to the Greek Exarchate, and then to the Lombards and Franks. Charlemagne constituted Bologna a free town (whence its motto 'Libertas'), and its commerce and prosperity rapidly increased. The University, said to have been originally founded in the 5th cent., acquired a European reputation as a School of Jurisprudence, under Irnerius, who introduced the study of Roman law about 1083, and his successors, the 'Glossatores'. Students streamed to it not only from all parts of Italy but also from the countries of the North. In the 12-13th cent, their number was generally 3-5000 and in 1262 it is said to have attained to nearly 10,000. The study of medicine and philosophy was introduced at a later period, and a theological faculty established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by Jos. Galvani in 1789. It is a remarkable fact that the university of Bologna has numbered women among its professors. Thus, in the 14th cent., Novella d'Andrea, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period Laura Bassi (d. 1778; mathematics and physical science), Mme. Mazzolini (anatomy), and more recently (1794-1817) Clotilda Tambroni (Greek).

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, espoused the cause of the former, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, King Enzio, son of the Emperor, was captured by the Bolognese, and kept in confinement by them for the rest of his life

(22 years, p. 326). He was the founder of the family of the Bentivogli, afterwards so powerful, who after protracted feuds entered into an alliance with the papal throne. During several centuries the town was the scene of the party-struggles of the Bentivogli, Visconti, and other families, until in 1506 Pope Julius II. incorporated it with the States of the Church. In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1529, 1530, and 1532 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the 'Cisalpine Republic' by Napoleon; in 1815 it again became subject to the States of the Church; in 1831 and 1849 revolutions broke out, and in 1859 the town finally united itself to the kingdom of Italy.

In the History of Art Bologna did not attain to any distinction till a comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for S. Petronio, which, had it been completed, would have surpassed in size all the other cathedrals in Italy. Unfortunately, however, it remained a torso, and gave rise to innumerable disputes. The Early Renaissance style is abundantly represented here. The Palatial Edifices, constructed of brick, with their ground floors opening in arcades towards the street, impart a peculiar charm to the town. Baldassare Peruzzi (1481-1536), the famous Sienese architect,

lived for a considerable time in Bologna.

Sculpture was chiefly practised by foreign masters. Thus, as early as the 13th cent., pupils of Niccold Pisano were engaged to embellish the tomb of S. Domenico; the reliefs on the principal portal of S. Petronio were executed by Jacopo della Quercia of Siena, one of the founders of Renaissance sculpture. Even Michael Angelo, when a fugitive from Florence after the banishment of the Medici (1494), found occupation in the church of S. Domenico. When he secretly left Rome in 1506, owing to his unwillingness to undertake the task of painting the Sistine Chapel, proposed to him by Pope Julius II., it was at Bologna that the reconciliation was effected. The bronze statue of the pope, executed by Michael Angelo for the façade of S. Petronio (p. 327), was destroyed soon after it was erected. Tribolo was likewise employed here. Of the Upper Italian masters, who are well represented at Bologna, Alfonso Lombardi, or properly Cittadella of Lucca (1488-1537), holds the highest rank. Bologna was also the birthplace of Properzia de Rossi (1490-1530), one of the few women who have devoted themselves to sculpture.

devoted themselves to sculpture.

In the province of Painting we are struck by Bologna's close connection with the School of Ferrara, due probably to the dearth of important native masters (comp. p. 331). The first Bolognese master who attained more than a local reputation was Francesco Francia (1450-1517), the goldsmith, who owed much to Lorenzo Costa of Ferrara. In the devotion and gracefulness of his female figures he almost rivals Perugino, as well as in his portraits. Francia, like Costa, must be judged by his easel-paintings (in S. Giacomo Maggiore, S. Giovanni in Monte, Accademia), not by his frescoes, in which both are far inferior to their Florentine contemporaries. Timoteo Viti, a pupil of Francia, is mentioned at Urbino, as Raphael's first master. With Francesco's son Giacomo Francia, for a time influenced by the Venetian school, begins a period of decline, which was not arrested even by Raphael's influence, represented in Bologna by Bartol. Ramenghi, surnamed Bagnacavallo (d. 1542), and Innocenzo da Imola (d. 1550?). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed, was resisted by the ECLECTICS, whose style was mainly introduced by Lodovico Carracci (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousins Agostino (1558-1601) and Annibale Curracci (1560-1609), the last of whom in particular possessed a refined sense of colour, developed by the study of Correggio. To this school belonged also Guido Reni (1574-1642), Domenichino (Domenico Zampieri; 1581-1641), and Franc. Albani

(1578-1660), who exercised a great influence on Italian art in the 17th cent., and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

The centre of the town is occupied by the *PIAZZA VITTORIO EMANUBLE (Pl. E, 4, 5), formerly Piazza Maggiore, and the PIAZZA DEL NETTUNO (Pl. E, 4, 5), which lie at right angles to one another and together form one of the most interesting town-squares in Italy. In the Piazza Vittorio Emanuele rises an Equestrian Statue of Victor Emmanuel II., in bronze, by Monteverde, erected in 1888 on the 800th anniversary of the foundation of the University. The king is represented in the act of leading the Sardinian troops at the battle of Solferino (p. 184). The Piazza del Nettuno is adorned with a *Fountain by Laurati, one of the most effective works of the late Renaissance, erected in 1564-66. The bronze statue of Neptune (over 8 ft. high), the 'Putti', and the dolphins were executed by Giov. da Bologna (Jean Boullogne, see p. 399).

To the W. is situated the Palazzo Comunale or Palazzo del Governo (Pl. D, 4, 5), begun in 1290 and restored in 1876-88. It is adorned with a Madonna on the façade by Niccolò dell' Arca (d. 1494) and a bronze statue of Pope Gregory XIII. (Buoncompagni of Bologna) by Menganti, which was transformed in 1796 into a statue of St. Petronius. The grand staircase in the interior was designed by Bramante (1509); the galleries and halls are decorated with frescoes; a colossal sitting figure of Hercules (in plaster) in the hall of that name, by Alfonso Lombardi; in the Sala Farnese a statue of Paul III., etc.

Opposite, on the E. side of the Piazza del Nettuno, is the Palazzo del Podesta (Pl. 29; E, 4), now the town hall, of 1201, partly restored by Fieravante Fieravanti after a fire in 1425. Here the young and poetically-gifted King Enzio was kept a prisoner by the Bolognese, but was solaced by his attachment to the beautiful Lucia Vendagoli, from whom the Bentivoglio family is descended. The great hall is called after him Sala del Re Enzio. The conclave for the election of Pope John XXIII. was held here in 1410. — The adjoining Portico de' Banchi, erected by Vignola in 1562 and restored in 1888, is chiefly used for shops.

In the adjoining Via degli Orefici is the Palazzo Cornelio Lambertino (Pl. E, 4, 5), by Baldassare Peruzzi. — The church of S. Maria della Vila (Pl. 17; E, 5) contains an oratory, to the right of the choir, in which is a Pietà, a terracotta group by Nicc. dell' Arca, and, in an upper room, to the left, a Death of the Virgin, a terracotta group by Alfonso Lombardi (1519). — In the VIA DELLE ASSE, on the right, are the Palazzo Marescatchi (Pl. D, 4), erected by Dom. Tibaldi, and containing some frescoes by Lod. Carracci and Guido Reni, and the Palazzo Montpensier. — The handsome neighbouring church of S. SALVATORE (Pl. 22; D, 5) was rebuilt by Magenta in 1603. 1st chapel to the left, Garofalo, Zacharias, St. John, and saints; 3rd chapel (1.) Inn. da Imola, Christ and four saints; left transept, Tiarini, Nativity.

In the S.E. angle of the Piazza Vittorio Emanuele we observe the unfinished façade of —

*S. Petronio (Pl. E, 5), the largest church in the town, begun in emulation of the cathedral of Florence in the Tuscan-Gothic style in 1390 from a design by Antonio Vincenzi, but never completed (comp. pp. 325, 421). The projected length was upwards of 600 ft., and double aisles to both nave and choir and an octagonal dome rising above the centre between four towers were to be erected. The work was discontinued in 1659, when the nave and aisles as far as the transept only were completed, and they are now terminated by an apse of the breadth of the nave. Length 384 ft., breadth with the chapels 156 ft. The nave is 132 ft. high and 47 ft. broad; its pointed vaulting is supported by twelve pillars. The aisles, which are lower and about half as broad, are flanked with still lower chapels. Below the vaulting of the nave are small round-arch windows. The *Sculptures of the principal entrance are by Jacopo della Quercia: on the pilasters in front, scenes from Genesis; above the door, Life of Christ; in the pediment, Madonna with two saints; also statues of prophets (1425-38). The sculptures of the side-doors are by Niccolo Tribolo (1525) and others.

Over the principal entrance a bronze statue of Pope Julius II. with the keys and a sword in his left hand, by Michael Angelo (p. 325), was placed in 1508, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a

piece of ordnance ('Giuliano').

The Interior, which is far superior to that of the Duomo at Florence in its beautiful proportions and abundant overhead lighting, is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. 1st Chapel on the right: altar-piece (God the Father with angels) by Giacomo Francia (1518; the master's earliest work); 2nd Chapel (r.) frescoes of the year 1417. 4th Chapel: Fine stained glass by Jacob of Ulm (15th cent.). 6th Chapel: altar-piece, St. Jerome, by Franc. Cossa, partly hidden by a statue of the Madonna. 8th Chapel: good inlaid stalls by Fra Raffaele da Brescia. 9th Chapel (di S. Antonio): Statue of the saint, an early work of Sansovino, and the eight Miracles wrought by him, in grisaille, by Girolamo da Treviso; fine stained glass from designs by Pellegrino Tibaldi. 11th Chapel: Assumption of Mary, a high-relief, the lower part by Niccolò Tribolo; the two angels by his pupil Properzia de' Rossi; opposite to it is a Pietà by Vincenzo Onofri.

Under the canopy of the CHOIR, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on

which an emperor was crowned in Italy.

The Fabbrica (workshop), at the end of the N. aisle, contains forty sketches of the unfinished façade, of the 15th-17th cent., by Palladio, Giulio Romano, Vignola, etc., an interesting collection; also a model of the church in wood, and a relief of Joseph's Temptation by Properzia de' Rossi (the

best time for inspecting it is about noon).

N. Aisle. The CAPPELLA BACCIOCCHI (5th from the altar) contains the monument of Princess Elisa Bacciocchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix; opposite to it, that of two of her children, groups in marble by the two Franzoni. Over the altar a Madonna by Lorenzo Costa (1492), by whom the stained-glass windows were also designed. By the pillar to the right of the chapel is the tomb of Bishop Ces. Nacci, by Vinc. Onofri (ca. 1480). 7th Chapel: Annunciation in two pictures, perhaps after a cartoon by Francia; a St. Sebastian in the centre, by an unknown Ferrarese master; and the Twelve Apostles, in the style of Fr. Cossa. Five carved stalls by Giac. de Marchi (1494). 8th Chapel, the oldest in the church, consecrated in 1392, con-

tains frescoes of the beginning of the 15th cent.: Adoration of the Magi, with Paradise and Hell to the left, recalling Dante's poem; altar with sculptures in marble, and stained glass by Jacob of Ulm (?), also worthy of note. Between this and the 9th chapel are two clocks manufactured by Fornasini in 1758, one of which gives the solar, the other the mean time. On the pavement of this aisle is the meridian-line drawn by the astronomer Gian Domenico Cassini in 1653.

To the S.E. of S. Petronio is situated the *Museo Civico (Pl. 27; E, 5), in the *Palazzo Galvani*, Via dell' Archiginnasio 2 (entrance under the Portici del Pavaglione). Admission daily 9-4 (Nov. to March 10-3), 1 fr., Sun. 10-2 free; catalogue 1 fr. The obliging custodian, Giov. Szedlo, speaks English. Labels are attached to the chief objects.

We first enter the tastefully restored Court of the old Ospedale della Morte (1450), in which the ancient inscriptions are preserved. In the corridor to the left in front of the stair are mediæval inscriptions and in a second court fine terracotta ornaments of the 14th, 15th, and 16th centuries.—On the Ground Floor are the Archives (entr. from the sidestreet between the Museo Civico and the Archiginnasio; archivist, Prof.

Malagola).

The UPPER FLOOR contains the Museo d'Antichità (director, Prof. Brizio) and the Museo Medioevale (director, Dr. Frati). - Room I (r.): Relics of the primitive dwellers in caves and lake-villages, consisting of implements or flint and bone, bones showing marks of sawing, earthenware, etc.; also bronze cists of the 5th century. Adjacent is a room containing antiquities found recently in the province of Bologna and Indian objects from N. America. — Rooms II-V contain Egyptian antiquities; in Room III, steles (E, a stele of the Ancient Empire), in the centre a limestone statue of a kneeling youth. Room IV: Mummies and mummy-coffins, statuettes of gods in bronze, wood, and porcelain. Room V: Limestone reliefs with scenes from domestic life: D, Negro slaves, G, basalt statuette of King Nefer-hotep (about 2000 B. C.), papyrus-leaves, and (in the centre cabinet, upper shelf) two gilded scarabæi with the cartouche of King Ramses III. (14th cent. B.C.). - Room VI: Græco-Roman antiquities. A, Well-preserved *Head of a youth; B, Antique gold ornaments, Attic lecythol with designs on a white ground; D, Glass vessels, Attic vases; E, Head of a philosopher. At the wall on the left: N, terracottas; F, G, Greek vases. On the right: H, I, L, M, sculptures. — Room VII: Roman sculptures. — Room VIII: Products of ancient Italian art-industry: C, B, black 'Vasi di bucchero'; E, buckles ('Fibulæ'), mirrors with designs (birth of Athena, Hera and Hercules) and reliefs (Philoctetes); in the centre, A, terracotta statuettes.—Room IX: Roman antiquities: I, lamps, glasses; H, bronze weights, scales, keys, spoons, bells, rings, etc.; in the centre, B, lamps, Aretine vessels, glass of the Christian period; below, leaden conduit-pipes.

Room X contains the most important objects of the collection, including the results of the systematic excavations lately carried on in and around Bologna. These consist of (on the right) early Italian vases (the oldest with scratched or engraved patterns, those of a later date with stamped ornaments), bronzes, ivory, and (on the left) monuments of the Etruscan period, steles with reliefs and a few complete "Graves, and numberless smaller articles, the whole affording an excellent survey of the successive degrees of culture through which the inhabitants of Felsina (see p. 324) or Bononia passed. The cabinets A to D, O to T, and V a, V b, contain the earliest objects; in B and C are various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in D, which also contains Phœnician enamelled scarabæi. To this period belong the Etruscan gravestones above mentioned. In E are Greek vases from a more recent group of graves, dating from the beginning of the fifth century. The Greek vases in F represent a period extending from the beginning of the 5th into the 4th century. To the same epoch belong the contents of G; in H a tine "Attic amphora (with design represent-

ing Menelaus and Helen) and a beautiful Etruscan bronze candelabrum. On the lower shelves of E are the contents of some Celtic graves that were discovered in the midst of a Roman necropolis. Near the third window (glass-case to the right) is a bronze vessel from the Certosa, with representations of sacrifice and procession; near the fourth window (Case V) are fine gold and silver articles, belonging to the period of Hellenic influence.

Room XI contains numerous bronze articles, some of them found in a barrel-shaped clay vessel by the church of St. Francesco. — Room XII: Majolica ware: A spanish-Moresque, including some belonging to Joachim Murat, King of Naples; ivory saddle of the beginning of the 14th cent.; spurs of gilded bronze of the 10th cent.; Turkish weapons, etc. — Room XIII: Majolica ware: A, Spanish-Moresque, including a platter with the Medicean arms and the motto 'glovis' (si volge la fortuna); 19. Jar (Faenza, 1499); 3t. Coronation of Charles V. (Faenza); 32. Myrrha (Fano); 34. Fontana d'amore (Faenza); "355. Presentation of the Virgin by Maestro Giorgio (Gubbio, 1532); 338. Bathing women (Pesaro); 384. Trophies (Castel Durante); in the centre G, glass; blue vase with the Flight into Egypt and the Adoration of the Kings, by Berwiero da Murano (14th cent.); glass vessels made for the marriage of Giovan II. Bentivoglio and Ginevra Sforza in 1465. On the walls, as we quit the room, clay vessels, those above from Peru, and those below frem Morocco and Algeria. — Room XIV: A and B, Limoges enamels, ivory articles; Hc, Hd, ivory reliefs of the early middle ages, combs of the 14th cent. and Runic calendars; E, Arabian work in metal; C, D, musical instruments. — Room XV: Sculptures of the 16th, 17th, and 18th cent.; on the wall opposite the windows, Gregory XIII. by Menganti; in the middle of the room N, Model of Giovanni da Bologna's Neptune (p. 326); G, H, *Medals of the Renaissance, including portraits of Galeazzo Marescotti by Sperandio, Isotta da Rimini and Leon Battista Alberti by Matteo dei Pasti, and Niccolò Piccinino by Vittore Pisano. — Room XVI: Mediæval and Renaissance sculptures; at the wall beside the windows, bronze statue of Pope Boniface VIII. by Manno, a Bolognese goldsmith (about 1300); numerous monuments to Bolognese professors, the most noteworthy of which is that of the celebrated jurist Bartol. di Saliceto (d. 1412) by Andrea da Fiesole; in the centre copies of crosses of the early middle ages; to the extreme lef

Adjoining is the Archiginnasio Antico (Pl. E, 5), erected as a university in 1562 by Terribilia, and since the removal of the latter (p. 335) used as a Biblioteca Comunale (open daily 9-5; 200,000 vols.; also an early work of Franc. Francia, Crucifixion with saints). The former anatomy lecture-room, panelled with wood, is worth seeing. The chapel contains frescoes by Cesi. — In the Piazza Galvani, in front of the Archiginnasio, is a Statue of Galvani, in marble, by Cencetti, erected in 1879.

We now proceed to the S. to the Piazza Cavour (Pl. E, 5), which is embellished with gardens and a marble bust of Cavour (1892). The Banca Nazionale (Pl. 24; E, 5), by Cipolla, is situated on the right of this square and the Palazzo Guidotti (Pl. 46) on the left. The latter was rebuilt by Cor. Monti, the architect of several other modern buildings in the town. The Via Garibaldi leads hence to the Piazza Galilbo (Pl. E, 6), in which is situated the church of —

*S. Domenico, formerly S. Bartolommeo, but re-dedicated to St. Dominicus, who was born in Castile in 1170, and died here in 1221. The church is in the Romanesque style, dating from the

13th cent., with a dome over the cross, but it was completely remodelled in the 18th century.

INTERIOR (choir and Cappella S. Domenico opened by a lay-brother). 3rd Chapel on the right, above the altar a Madonna by Scarsellino da Ferrara, under glass. — In the centre of the right aisle: CHAPEL or S. Domenico, containing the tomb of the saint, a "Sarcophagus ('arca') of white marble dating from 1267, with good reliefs from the life of the saint, by Niccolò Pisano and his pupil Fra Guglielmo (p. 381). The sarcophagus, originally supported on pillars, now rests on a base with three reliefs by Alfonso Lombardi (1532). The kneeling *Angel to the left, in front, a graceful early Renaissance work, is by Niccolò dell' Arca, who received his surname from this sarcophagus, and who executed also the beautiful *Wreaths of fruit held by putti on the canopy (1469-73). The angel on the right is an early work of Michael Angelo (1494), who also executed the St. Petronius immediately over the sarcophagus with the church in his hand. In the half-dome over the sarcophagus with the church in his hand. In the half-dome over the arca, an *Apotheosis of St. Domenico, a richly coloured fresco, by Guido Reni; (r.) the saint resuscitating a boy, by Tiarini; (l.) the saint burning heretical documents, by Lionello Spada. Adjoining the choir, on the right, Filippino Lippi, Madonna and saints, 1501.

— In the Choir, magnificent inlaid *Stalls by Fra Damiano da Bergamo, 1508 ht. The Great these in the colour than a saints. 1528-41. The finest are those in the centre, where the artist's name is seen, to the left, and that of the restorer, Antonius de Vicentia (1744), to the right. Between the 1st and 2nd chapels on the left of the choir is the monument of 'Hencius Rex', or King Enzio (p. 324), repeatedly restored; in the 2nd chapel (r.) that of Taddeo Pepoli (d. 1337), by Jacopo Lanfrani, of Venice; opposite to Enzio's tomb a portrait of St. Thomas Aquinas (d. 1274; much retouched). — Left Transept: The large Cappella Del Rosario contains the tombs of Guido Reni (d. 1642; to the left a memorial stone; his grave under a slab in the centre) and the talented painter Elisabetta Sirani (died of poison at the age of 26, in 1665). The frame round the altar-piece consists of small paintings by Guido Reni, the Carracci, Elisabetta Sirani, etc. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist Alessandro Tartagni (d. 1477), by Francesco di Simone of Florence. Opposite is the monument of the Volta family, with a statue of St. Proculus (ca. 1580).

In the Piazza Galileo rise two columns with statues of St. Dominic and the Madonna and two Monuments of the 13th cent., the more important of which, borne by nine columns, was erected in 1207 in honour of Rolandino Passeggieri, who distinguished himself in the contests between the town and the Emp. Fred. Barbarossa (restored in 1868). The other belongs to the Foscherari family.

A little to the S. of this point, in the Piazza de' Tribunali (Pl. E, 6), is the Pal. Bacciocchi (Pl. E, 6), with a façade by Andrea Palladio and a colonnade by Bibbiena. It is now occupied by the law-courts and named the Pal. di Giustizia.

To the W., in the Via d'Azeglio, is the *Pal. Bevilacqua-Vincenzi (Pl. D, 6), with a superb court, the finest of its style (perhaps by Gasparo Nadi, ca. 1483, without the usual arcade on the groundfloor. In 1547 the Council of Trent sat here for a short time. -The Via Urbana leads hence to the -

Collegio di Spagna (Pl. D, 6), at the corner of the Via Saragozza, founded in 1364 by Cardinal Albornoz. The fine court is adorned with frescoes (restored) by Ann. Carracci, and the chapel contains a Madonna by Marco Zoppo (at the high-altar) and frescoes by Lippo di Dalmasio (16th cent.; to the right); above, a Madonna by Bagnacavallo. — Farther on in the Via Saragozza, to the left, is the Palazzo Albergati (Pl. C, 6), with a façade erected from designs by Bald. Peruzzi (?) in 1540. — A little to the N. of the Collegio di Spagna, in the Via Barberia, is the church of S. Paolo (Pl. 20; D, 5), erected by Magenta in 1611, with pictures by Lod. Carracci (2nd chapel on the right, Paradise), Guercino (4th chapel on the right), and other masters. - Obliquely opposite to it are the Pal. Zambeccari di S. Paolo (Pl. 58; D, 5), and in the Via Val d'Aposa the suppressed chapel of the Frati di S. Spirito, with a charming early-Renaissance façade, adorned with two rows of pilasters, medallions, and an attica in terracotta.

The Via Barberia leads to the long Piazza Malpighi (Pl. C, 4, 5), on the W. side of which, next the choir of S. Francesco, are the openair Tombs of the jurists Accursius (d. 1230), Odofredus (d. 1265), and (to the right) Rolandino dei Romanzi (d. 1285), destroyed in 1598 and 1803, and restored in 1892 from Rubbiani's designs.

The church of S. Francesco (Pl. C. 4) was built by Marco da Brescia in 1236-45. Long used as a military magazine, it was restored to its sacred uses in 1887. The apse has buttresses in the northern style. To the left is a fine brick tower by Ant. Vincenzi (ca. 1400).

The Interior (entrance on the N., opposite the market) is in the form of a basilica with aisles, and has an ambulatory with nine chapels. It is now being restored in the ancient style. The left aisle contains the tomb of Alexander V. (d. 1410), with the recumbent figure of that pope by Sperandic. The large marble *Altar in the Choir, with numerous figures and reliefs, is the earliest known work of the brothers Massegne of Venice (1388).

From the N. side of the Piazza del Nettuno (p. 326) the busy VIA RIZZÖLI, formerly Mercato di Mezzo (Pl. E, 4), leads to the E. to the leaning towers (see below). — In the neighbouring Via dell' Indipendenza (Pl. E, 1-4) rises the cathedral-church of —

S. Pietro (Pl. E, 4), in the baroque style, by Magenta, begun in 1605 on the site of an earlier church. It consists of a spacious nave with barrel-vaulting, the aisles having chapels with lofty galleries. In the crypt is a Pietà, a terracotta group by Alfonso Lombardi (?); in the sacristy, a Crucifixion with three saints by Bagnacavallo; and in the chapter-room, St. Peter and the Apostles with the mourning Madonna by Lod. Carracci. - Adjoining it, in the Via del Monte, is the Palazzo Arcivescovile (Pl. 28), with a court constructed by Tibaldi in 1577. — In the Via Manzoni, to the N.W. of S. Pietro, is the small church of the Madonna di Galliera (Pl. 13; D, E, 4), with a fine early-Renaissance brick façade of 1470. - Opposite is the Pal. Fava (Pl. 41; D, 4), with frescoes by the Carracci from the myths of Jason and Æneas.

We now return to the Via Rizzoli, at the E. end of which are the LEANING TOWERS (Pl. F, 4), the most singular structures in Bologna, though plain square brick buildings. The Torre Asinelli (Pl. 32), erected in 1109 by Gherardo degli Asinelli, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Solitary visitors are not allowed to ascend; but a companion may be hired for 50 c.) The Torre Garisenda (Pl. 33), erected in 1110 by Filippo and Ottone Garisenda, is 163 ft. high only, but is 10 ft. out of the perpendicular. Dante (Inferno xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. The latter is probably one of the few leaning towers in Italy whose obliquity has been intentional (comp. p. 366), but it was found impossible to complete it. — In the Piazza di Porta Ravegnana, in front of the leaning towers, stands the handsome Guildhouse of the Stracciatori ('Universitas Interpolatorum'), said to have been built by Franc. Francia in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the Via Castiglione, S. Stefano, Mazzini, S. Vitale, and Zamboni. To the right at the corner of the Via S. Stefano and Via Castiglione is situated the handsome *Mercanzia (Pl. F, 5), or Loggia or Foro de' Mercanti (Chamber of Commerce), a Gothic structure, said to have been erected in 1294, restored by the Bentivogli in 1439, and again in 1890. The interior is adorned with the armorial bearings of all the jurists who taught law here from 1441 to 1800.—Farther S. in the VIA CASTIGLIONE, to the left, is the Pal. Pepoli (Pl. 51; F, 5), of 1344, the castellated residence of this once powerful anily, with a rich gateway and an imposing court with a colonnade on one side and arched passages on the three others.—Farther on, to the right, rises the handsome new Cassa di Risparmio (Pl. 25; E, 5), built by Gius. Mengoni (p. 122), with arcades on the groundfloor, and handsome wrought-iron gratings at the windows.

On the left in the VIA S. STEFANO is situated -

*Sto. Stefano (Pl. F, 5), consisting of seven different edifices, occupying the site of a temple of Isis, and probably founded in the 5th century. Three of the churches have their entrances on the street.

The present Main Church (1637) has a pulpit of the 12th cent. on its old façade, but otherwise presents little of interest. — A chapel leads thence to the left into the second church, *S. Sepolero, a successfully restored circular building with coloured brick ornamentation, erected before the year 1000. A brick column was placed adjacent to each of the seven antique marble columns, and in the 12th cent. the tomb of St. Petronius was added in imitation of the Holy Sepulchre at Jerusalem. — Behind it is a Colonnade, the Atrio di Pilato, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Liutprand (d. 741). Chapel on the left, Crucifixion and saints, altar-piece by Giac. Francia; also a Crucifix by Simone da Bologna (14th cent.). — Immediately in front is the fourth church, della Trinità, resting on piers, in the centre of which is a series of columns with Lombard capitals. In the 3rd chapel to the right is a painted terracotta group (14th cent.), of the Adoration of the Magi. — We pass through the fourth church, and turning to the right in front of it, enter the fifth building, the Cappella della Consolazione, the windows of which command an attractive view of the cloisters (11th cent.) of the suppressed Celestine monastery. — We now turn to the right to enter the sixth building, the Consolazion.

fessio or Crypt (enclosed by a screen), under the choir of the first church, dating from the 11th cent., though the capitals are older. — The custodian unlocks the door of the seventh church, next the above-mentioned colonade. This is the Lombard-Romanesque church of SS. Pietro e Paolo, a domed basilica begun in the 11th cent. and frequently altered, adorned on the outside with brick embellishments and an ancient portal. In the interior, adjoining the choir on the left, is a sarcophagus dating from the 9th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 382). On the right, the sarcophagus of the martyr Agricola (9th cent.), who is represented with wings, between a stag and a lion.

Opposite, on the right, are the Pal. Bolognini (No. 18) and the Gothic Pal. Bovi-Silvestri (No. 19), attributed to Fieravante Fieravanti. A short side-street to the right leads to —

S. Giovanni in Monte (Pl. F, 5, 6), one of the oldest churches in Bologna, founded by St. Petronius in 433, rebuilt in the Gothic style in 1440, and restored in 1824. It consists of a low nave with aisles and a short transept. The tower and dome are of more recent date. Above the entrance is an eagle moulded by Niccolò dell' Arca.

INTERIOR. The W. window (St. John and the seven golden candlesticks) is by Cossa. 3rd Chapel on the right, St. Joseph and the infant Christ, on the right, St. Jerome on the left, both by Guercino. 5th Chapel on the right, St. Amianus baptising a king, by Genari. 7th Chapel, *Madonna enthroned with four saints and angels, an important work by Lorenzo Costa (1497; best light early in the morning). In the Choir, *Coronation of the Virgin, with saints, in an attractive landscape, by L. Costa (c. 1505; best light early in the morning or after noon); *Stalls by Paolo Sacca, 1523; above them, the busts of the twelve apostles in terracotta, by Alfonso Lombardi. The N. transept contained Raphael's St. Cecilia down to 1796 (p. 338; the frame by Formigine, with a poor copy of the painting, is the original). 6th Chapel on the left, Statue of Christin fig-woodover the altar (15th cent.); behind, a stone Cross of 801 on an antique column. 5th Chapel on the left, Call of the sons of Zebedee, by Cesi. 2nd Chapel on the left, St. Francis, by Guercino.

The Via Sto. Stefano farther on is bordered by fine palaces: No. 43 Palazzo Ranuzzi, No. 45 Palazzo Pallavicini (Pl. 35; G, 6).

The last street to the right in the Via S. Stefano, near the gate, leads to the church of **Madonna del Baracano**, which possesses a fine portico and contains a fresco by Cossa, the Virgin with Giov. Bentivoglio and his wife (1472). The framework surrounding the niche of the high-altar is by *Properzia de' Rossi*. — The town-wall, to the left of the church, commands a pretty view.

At the beginning of the VIA MAZZINI (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via S. Vitale, is the church of **S. Bartolommeo** di Porta Ravegnana (Pl. F, 4), erected about 1530 by Formigine, with a handsome colonnade. In the modernized interior are ceiling-paintings by Angelo Colonna. The 4th chapel on the right contains an Annunciation, one of the best works of Franc. Albani (1632), and a Nativity, and Flight to Egypt, by the same master; in the 5th chapel on the left is a half-figure of the Madonna, by Guido Reni. — Farther on in the Via Mazzini, on the left, No. 24, is the —

Pal. Sampieri (Pl. 54; F, 5), with the inscription 'Galleria Sampieri', adorned with admirable frescoes from the myth of Hercules by the Carracci and Guercino. The other paintings it con-

tains are of little value (fee 1/2 fr.).

2nd R. Frescoes on the ceiling: *Hercules contending with Jupiter; right wall, Ceres seeking Proserpine, by Lod. Carracci. — 3rd R. On the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by Annib. Carracci. — 4th R. Ceiling: Hercules and Atlas. Wall on the right, Hercules and Cacus with the lion's head, by Agost. Carracci. — 5th R. Ceiling-painting: Hercules and Antæus, by Guercino. — 6th R. Ceiling-painting: Genius of strength, by Guercino.

The adjoining House of Rossini (Pl. 59; marked by a tablet) was erected by the great composer in 1825, and adorned with inscriptions from Cicero and Virgil.

The Gothic church of **S. Maria dei Servi** (Pl. G, 5), at the corner of the Via Mazzini and Via Guerrazzi, erected by *Andrea Manfredi* in 1393, with a portico borne by remarkably thin columns placed very far apart, is adorned with frescoes (much damaged) on the

façade, dating from the 17th century.

INTERIOR. Over the high-altar, completed by Montorsoli in 1561: Christ risen from the Dead, and Mary and St. John, below (l.) Adam, (r.) Moses, at the back the portrait of the donor Giulio Bori. Below the organ are small frescoes by Guido Reni. 7th altar on the left, Annunciation, by Innocenzo da Imola. The place of the 3rd altar on the left is occupied by the monument of Lod. Gozzadini in stucco, by Giov. Zacchio. 2nd altar: Christ and Magdalen, by Fr. Albani. In the choir, on the right, a terracotta relief, representing the Madonna and SS. Lawrence and Eustace with two angels, by Vincenzo Onofri, 1503.

SS. Vitale ed Agricola (Pl. 23; G, 4), in the Via S. Vitale, was consecrated in 428 by St. Petronius, and restored in 1872. The large chapel on the left contains a fine altar-piece (covered) by Fr. Francia; side-frescoes: on the right Adoration of the Shepherds by Giac. Francia, on the left Visitation by Bagnacavallo. — Opposite is the Palazzo Pedrazzi, formerly Fantuzzi (Pl. 40; G, 4), built in 1605 by Formigine, with a superb staircase by P. Canali.

The northernmost of the streets radiating from the leaning towers is the Via Zamboni (Pl. F, G, H, 3, 4), to the right in which is the effective and well-proportioned Pal. Malvezzi-Medici (Pl. 49), built by Bart. Triachini in 1550. — Farther on, in the small Piazza Rossini, which is named after the celebrated composer, who attended the neighbouring Liceo Rossini (Pl. 26; important historical musical collection) in 1807-10, is —

S. Giacomo Maggiore (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a fine portico erected in 1483 by Gasparo Nadi. The interior contains several good pictures.

Over the altar, immediately to theleft of the entrance, is the 'Vergine della Cintura', by an early Bolognese master (covered); 3rd Chapel on the right: Ercole Procaccini, Conversion of Saul; 5th Chapel, Passerotti, Madonna enthroned, with five saints and the donor; 7th Chapel, Marriage of St. Catharine, by Innocenzo da Imola (1536); 9th Chapel, St. Rochus with an angel, by Lod. Carracci; 11th Chapel, erected by Pellegrino Tibaldi, the teacher of the Carracci, and decorated by him with frescoes. In the Choir large

paintings of the Resurrection, etc., by Tommaso Laurati. The 3rd chapel in the retro-choir contains a gilded altar with numerous saints; to the left, on the wall, a large painted crucifix by Simone de' Crocefissi (1370). The 6th °CAP. Bentivoglio, paved with coloured and glazed tiles, contains a °Madonna, with angels, on the right S. Sebastian, on the left the founder, the finest work of Fr. Francia, and frescoes by Lorenzo Costa, representing the Triumph of life and death, after Petrarch, on the left, and the "Bentivogli family on the right (1488; earliest known work of this master). The frescoes above are by unknown artists. In the lunette above Francia's picture is a Vision of St. John (Rev. xvii, 1-8) probably by Lor. Costa (freely restored). Equestrian relief of Annibale Bentivoglio by Niccolò dell' Arca (1458); opposite the chapel-entrance the "Monument of Antonio Bentivoglio (d. 1435) by Jacopo della Quercia; by the entrance, Relief of Giovanni Bentivoglio, by Fr. Francia (? 1497). The 9th Chapel in the left aisle contains a Presentation in the Temple, by Orazio Sammachini.

The sacristan of S. Giacomo keeps the keys of the adjacent oratory of S. Cecilia (Pl. 4; F, 4), an oblong edifice erected in 1481. The fine frescoes are by Lor. Costa, Franc. Francia, and their pupils.

1st on the right, Burial of SS. Valerian and Tiburtius, with the Castle of S. Angelo in the background (much injured); on the left, Martyrdom of St. Valerian, both by Amico Aspertini; 2nd on the right, Vindication of St. Cecilia before the Roman prefect; on the left, Angel crowning St. Cecilia and Valerian her betrothed, both by Chiodarolo; 3rd on the right, Martyrdom of St. Cecilia in the oil-cask, on the left, Baptism of St. Valerian, both by Tamaroccio; 4th on the right, St. Cecilia bestowing alms; on the left, St. Urbanus converting St. Valerian, both by Lor. Costa; 5th on the right, Burial of St. Cecilia; on the left, Marriage of SS. Cecilia and Valerian, both by Fr. Francia.

Opposite, on the left side of the street, is the Pal. Malvezzi-Campeggi (Pl. 50), by Formigine, with an interesting court. Adjacent is the Palazzo Magnani-Guidotti (Pl. 48), by Dom. Tibaldi, 1577, with frescoes in the interior by the Carracci. — Then the Teatro Comunale (Pl. 60; F, 4). — On the right is the —

University (Pl. G, 3, 4; comp. p. 324), established since 1803 in the old *Palazzo Cellesi*, with a court by *Bart. Triachini*. It now possesses five faculties and is attended by about 1500 students. It is well provided with scientific collections (open on Sun.), the most notable of which are the anatomical collection and the collection of minerals. The *Tower*, containing the observatory, affords a fine view.

The extensive Library of 170,000 vols. is open daily, 10-2 o'clock, except Sundays. Among the MSS. is the oldest codex of Lactantius; also letters from Voltaire to Frederick the Great, etc. The celebrated linguist Giuseppe Mezzofanti (born at Bolognain 1776, died at Naples in 1849), professor of Oriental languages at the university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

2530, contains interesting fossils from the neighbourhood of Bologna, minerals from different parts of Europe and America, and a collection of prehistoric anthropological curiosities.

We next proceed to the old Jesuits' College, containing the—
*Accademia delle Belle Arti (Pl. G, 3). On the First Floor
(r.) is a valuable *Picture Gallery, or Pinacoteca (open daily from 9 to 3 or 4, according to the season; admission 1 fr.; on Sundays and holidays from 11 to 2 gratis). Each picture bears the name of the painter. A catalogue is in preparation.

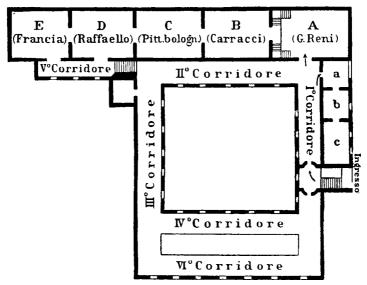
The visitor imbued with the modern taste for the period of the Renaissance will find little attraction in the works of the Seventeenth Cen-TURY, which form the chief boast of this gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco-painting the works of these Bolognese eclectics (see p. 325) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by Guido Reni, the most talented master of this school: No. 134, Madonna della Pieta, remarkable for its masterly grouping, which again recurs in No. 136, the Crucifixion, and which places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the Massacre of the Innocents, exceptionally harmonious and dignified in character; No. 139, St. Andrea Corsini, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the Ecce Homo which was so popular in the 17th century. The most interesting work of Lodovico Carracci is probably No. 45, the Nativity of the Baptist. Annibale Carracci's Madonna and saints (No. 36) has the merit of stately architectural arrangement. The Communion of St. Jerome (No. 34) by Agostino Carracci is very inferior to Domenichino's treatment of the same subject in the Vatican. subject in the Vatican. Domenichino's scenes of martyrdom are far from pleasing, but Guercino's Madonna with the two Carthusian monks (No. 13) is a devotional picture of profound sentiment. - The gallery also possesses several valuable works of the Earlier Period of Italian art. Thus No. 78, a Madonna with saints by Fr. Francia, bears important witness to Francia's artistic relation with Lorenzo Costa. The two early masters of Raphael are not unfavourably represented; Timoteo Viti by a Mary Magdalen (No. 204) and Pietro Perugino by a Madonna in clouds (No. 197). - The gem of the gallery, however, is RAPHAEL'S ST. CECILIA (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, - and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

On entering the building we turn to the right and traverse Cornidor I, which contains paintings by Bolognese masters of the second half of the 17th and of the 18th cent. (the three rooms on the right, see p. 339). Straight in front of us, at the end of the corridor, is —

Room A (Sala di Guido Reni), containing prominent works of Guido Reni (p. 325), the most talented and famous pupil of the Carracci. To the right of the entrance, *137. Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 138. Madonna del Rosario, painted on silk in 1630 (as a procession-flag); 140. St. Sebastian; **134. Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (painted in 1616 for the Town Council, who presented the painter with a valuable gold chain and medal, in addition to his remuneration); 139. St. Andrea Corsini; *136. Crucifixion; *135. Massacre of the Innocents; 141. Coronation of the Virgin. — In this room also are: 3. Franc. Albani, Madonna del Rosario; 96. Gessi, St. Bonaventura raises a dead child to life; Cignani, Madonna with saints; 1. Albani, Madonna with saints; 175. Elis. Sirani, St. Anthony of Padua. By

the staircase: *142. Guido Reni, Chalk drawing for the 'Ecce Homo'; 30. Simone Cantarini (d. 1648), Portrait of Guido Reni. On a stand in the middle of the room: 360. Niccolò (Alunno) da Foligno, Madonna and saints adoring the Child, with the Annunciation on the back.

ROOM B (Sala dei Carracci): 12. Guercino, William of Aquitaine receiving the robe of the order from St. Felix; Lod. Carracci, 37. Madonna with saints, 42. Madonna with SS. Dominic, Francis, Clara, and Mary Magdalen, being portraits of members of the Bargellini family, at whose cost the picture was painted; 206. Domen-



ichino, Martyrdom of St. Agnes; above, 36. Ann. Carracci, Madonna, with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. Ag. Carracci, Assumption; 47. Lod. Carracci, Conversion of Paul; 13. Guercino, St. Bruno and another Carthusian worshipping the Virgin in the desert; Lod. Carracci, 45. Birth of the Baptist, 48. Madonna with SS. Jerome and Francis; 34. Agostino Carracci, Communion of St. Jerome; 55. Giac. Cavedone, Madonna on clouds, with saints; 208. Domenichino, Death of St. Peter Martyr.

Room C contains works by the *Procaccini*, and by *Pellegrino Tibaldi*, *Al. Tiarini*, and other secondary Bolognese masters from about 1550 to about 1650.

ROOM D (Sala di Raffaello), with ceiling skilfully painted to imitate reliefs by Prof. Silvio Gordini, to whom the ceiling-RAEDEKEH. Italy I. 10th Edit. 22 painting of the next room is also due. — 89. Innoc. da Imola, St. Michael; 74. Prosp. Fontana, Pietà; above, School copy of Raphael's young St. John (p. 407).

**152. Raphael, St. Cecilia surrounded by four other saints, ordered in 1513 by Cardinal Lorenzo Pucci for the church of S. Giovanni in Monte (p. 333), but probably not painted before 1515. It was at Paris from 1796 to 1815, where it was transferred from panel to canvas, being much 'restored' in the process.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it in song. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalen, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalen's dress is of a violet colour. The toning down and blending of the ground-tints is effected through the two saints in the background, who thus fulfill the same function in regard to the colouring that they do with respect to the expression and composition'. — Prof. A. Springer's Raffael and Michelangelo'.

198. Giorgio Vasari, Banquet of Gregory I. (1540; one of the artist's best works); 116. Parmigianini, Madonna with SS. Margaret, Jerome, and Augustine; 26. Bugiardini, Madonna enthroned, with saints; *197. Pietro Perugino, Madonna in glory, with SS. Michael, John, Catharine, and Apollonia; 61. Cima da Conegliano, Madonna; 145. Tintoretto, Visitation.

ROOM E (Sala del Francia), with important works by Francesco Francia (p. 325): 371. Annunciation, with St. John the Evangelist, Francis, George, and Bernard (1500); no number, Madonna and St. Bernard; 83. Christ mourned over by angels; to the left, two niello works by Francia, specimens of the Pax used in the celebration of the mass; 82. Adoration of the Shepherds, Madonna and Crucifixion, in a fine landscape; 372. Madonna enthroned, with SS. Paul and Francis (a late work); no number, Madonna enthroned, with SS. Augustine, John the Baptist, George, and Stephen; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Madonna worshipping the Child, with saints and the donors (1499); above, 87. Giac. Francia, Madonna with SS. Peter, Mary Magdalen, and Francis; *78. Fr. Francia, Madonna and six saints, angels, and the donor (1494; early work); 204. Timoteo Viti, Mary Magdalen (about 1508); 297. Amico Aspertini, Adoration of the Child; Lor. Costa, 392. Madonna with SS. Schastian and James (1491; early

work), 65. SS. Petronius (on the throne), Francis of Assisi, and Dominic (1502), 376. Marriage of the Virgin; 64. Franc Cossa, Madonna with St. Petronius, St. John, and the donor, above, Annunciation, chief work of this rare old-Ferrarese master (1474); above it, 215. Lor. Costa, Madonna with SS. Petronius and Thecla (1496); 373. Franc. Francia, Christ on the Cross, with saints. — We now proceed to the left to -

CORRIDOR V, containing chiefly old paintings. On the endwall: 205, Ant, and Burt, Vivarini da Murano, Madonna enthroned, in a rich Gothic frame (1450); 102. Giotto, SS. Peter and Paul and the archangels Michael and Gabriel, the wings of an altarpiece from the church degli Angioli (the original Madonna, here replaced by a copy, is in Milan, p. 126). - We descend a few steps and enter -

CORRIDOR II. To the left: 277. Luca Cambiaso, Adoration of the Child; Primaticcio, Concert; 14. Guercino, St. Peter Martyr.

CORRIDOR III: Caravaggio, Judith, Herodias; Luca Giardano, Pietà.

CORRIDOR IV: Hugo van der Goes (?), Madonna; Sustermans, Portrait; 275. Ant. Raphael Mengs, Portrait of Clement XIII. — Parallel with this corridor is -

CORRIDOR VI, containing a rich collection of engravings and wood-cuts.

Of the three Rooms adjoining Corridor I, the first contains a number of old pictures: Garofalo, Holy Family; Dosso Dossi, Madonna with angels with musical instruments. — The two other rooms contain modern pictures.

Traversing the Via delle Belle Arti we next reach the Pal. Bentivoglio (Pl. 34; F, 3), erected by this powerful family in the 16th cent. on the site of their ancient mansion which was destroyed under Julius II. - A little to the S.W. in the PIAZZA S. MARTINO (Pl. F, 3, 4) is the Carmelite church of S. Martino Maggiore, in the Gothic style (1313).

1st Chapel on the left: *Enthroned Madonna, with SS. Rochus, Bernardine, Anthony, and Sebastian, by Fr. Francia; above, a Pietà, below, Christ bearing the Cross. The window above represents St. James of Compostella, after a cartoon by Fr. Francia. Last altar to the left, an Assumption and a Resurrection in the lunette, by Lor. Costa; 1st altar on the right, Girol. da Carpi, Adoration of the Magi; 5th altar on the right, Amico Aspertini, Madonna with the canonized bishops Martin and Nicholas. Adjoining the sacristy is the tomb of the scholar Beroaldus, with his bust, by Vinc. Onofri (1504).

On the N. side of the town, near the Porta Galliera, rises the slight eminence of La Montagnola (Pl. E, F, 1, 2), a promenade affording a fine view of the town. The Arena di Pallone (p. 323) is situated here. On the S. is the Piazza dell' Otto Agosto, formerly Piazza d'Armi. In 1848 the Austrians were attacked here by the Bolognese and compelled to evacuate the town.

Immediately to the left outside the Porta Castiglione is the church of S. Maria della Misericordia (Pl. F, 7; when closed ring at the door to the right).

INTERIOR. 2nd chapel on the right, round window designed by Francia, Madonna and the Saviour; last chapel on the right, window, John the Baptist, by the same. Above the high-alter a figure of Christ, and at the sides Madonna and Angel of the Annunciation, by Lor. Costa (1499). The alter-piece is an unimportant work of last century. At the last pillar of the left aisle is a fresco of Francia's School, Bishop and four monks; 3rd alter on the left, G. M. Crespi, St. Nepomuk; 2nd alter to the left, Bagnacavallo, Madonna in clouds, two saints below (the master's best work).

Between the Porta S. Stefano and the Porta Castiglione (Pl. F, G, H, 7), to the right, is the new public park of the Giardini Margherita, now the favourite promenade of the Bolognese. The main entrance is beside the Porta S. Stefano near the tramway-terminus. The park contains a pond (rowing boats). Military concerts are frequently given here in summer.

About 1/2 M. beyond the PORTA D'AZEGLIO (Pl. D, 7), in the second road to the right, near the Casa Minghetti, is situated the church of S. Maria, called Mezzaratta, containing early Bolognese frescoes (closed). The pretty grounds of the adjoining Villa di Mezzaratta are always open to strangers (fine view). — About 1/4 M. outside the Porta d'Azeglio a road diverges to the left to (3/4 M.)S. Michele in Bosco, an Olivetan monastery dating from 1437 (suppressed in 1797), now an Orthopaedic Institute. The entrance is through the iron gate on the right. From the front of the church fine view of Bologna and the plain. To visit the interior, apply to the 'Dimostratore', to the right of the church (fee 1/2 fr.). In the church are remains of frescoes by Bagnacavallo and others. The court is adorned with frescoes by the Carracci and their pupils, from the history of St. Benedict and St. Cecilia, unfortunately much injured. - A little below S. Michele lies the Villa Revedin, which is open in the absence of the proprietor; its grounds command charming views. The road leading straight on hence back to the town brings us in a few minutes to a pavilion, beside which is an entrance to the Giardini Margherita (see above).

About 11/4 M. outside the Porta S. Isaia (Pl. A, 4), to the W. of the town, is situated the Certosa (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a Campo Santo. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. The route to it is by the principal road from the gate; after 10 min. a cross indicates the way to the cemetery (1/4 hr.). It may also be reached by tramway (p. 323), or from Meloncello (p. 341) in 1/4 hr. — The entrance is in the N.W. corner; the custodian (first court, to the left) is well-informed (1/2-1 fr.).

The church contains a few paintings by Elisabetta Sirani and Cesi, and wood-carving of 1539 and 1611. — At the beginning of the Cloisters are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 13th cent., then 15th on the right, 14th farther to the right, and 16th on the left; in the arcades modern monuments, most of them in marble, including figures of Faith by Galletti and Grief by Monari. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist Gaspar Garatoni (d. 1817) and the talented Clotilda Tambroni (d. 1817, p. 324). The principal families

of the town also possess vaults here; thus the monument of Letizia Murat Pepoli (d. 1859), with a statue of her father King Murat ('propugnatore dell' italica indipendenza'), executed by Vinc. Vela. A rotunda here contains the busts of celebrated professors of the present century, Mezzofanti, Galvani, Costa, Schiassi, Mattei (teacher of Rossini), etc.

On the Monte della Guardia, an eminence 3 M. to the S.W. of the Porta Saragozza (Pl. A, 6), rises the handsome pilgrimagechurch of the Madonna di S. Luca, erected by Dotti in 1731, so called from an ancient picture of the Virgin ascribed to St. Luke, and brought from Constantinople in 1160. The hill (950 ft.) is ascended by a series of Arcades, consisting of 635 arches with numerous chapels, constructed in 1676-1739, and 21/2 M. in length. They begin a short way beyond the gate and send a branch to the Campo Santo (p. 340). Steam-tramway from the Piazza Malpighi to Meloncello at the foot of the hill (p. 323). Thence the steps may be avoided by following the road next the arcades. A better road, used by carriages, diverges into the valley of the Rio Ravone, 1/2 M. outside the Porta Saragozza, and ascends in windings. A the (1 hr.) fork, the road to S. Luca diverges to the right, making a wide curve past Monte Albano, and reaches the church in 3/4 hr. more. The *View, particularly from the windows in the S. ascent to the portal of the church and from the dome (staircase from the roof of the church; $\frac{1}{2}-1$ fr.), is remarkably fine and extends from the Apennines to the Adriatic. The precincts of the church and the adjacent intrenchments, now used for military purposes, are not accessible. On the summit, besides the church, there is an Observatory.

FROM BOLOGNA TO PORTOMAGGIORE, 29 M., railway in 2 hrs., an uninteresting route. Trains start from the station outside the Porta S. Vitale (Pl. H, 5) at Bologna. — From (10 M.) Budrio a branch-line runs to Massalombarda (p. 343). — Portomaggiore, see p. 322.

From Bologna to S. Felice sul Panaro, 261/2 M., railway in 11/2 hr., also uninteresting. The line is being extended to Dossobuono (p. 213).

S. Felice, see p. 314.

47. From Bologna to Florence viâ Pistoja.

83 M. RAILWAY in 31/2-6 hrs. (fares 15 fr., 10 fr. 55, 6 fr. 75 c.; express 16 fr. 55, 11 fr. 60 c.). — A boldly-constructed line. Fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

Bologna, see p. 322. The train skirts the slope of the Monte della Guardia (see above), near the Reno, which it soon crosses. On an island in the Reno, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

3 M. Borgo, Panigale; 6 M. Casalecchio di Reno, beyond which the valley of the Reno contracts. At Casalecchio on 26th June, 1402, the army of Giovanni Bentivoglio was defeated by Gian Galeazzo Visconti, and on 21st May, 1511, that of Pope Julius II. under the Duke of Urbino, by the French. - On the left, near (12 M.) Sasso, the brook Setta falls into the Reno, from which a subterranean aqueduct, constructed by Augustus and recently restored by the engineer Zannoni, leads to Bologna (see p. 324). — 17 M. Marxabotto, with the spacious Villa Aria (important art-collections) and the remains of an Etruscan town and necropolis. Between this point and Porretta there are 22 tunnels. — $20^{1}/_{2}$ M. Pioppe di Salvaro. At $(24^{1}/_{2}$ M.) Vergato the valley expands. $29^{1}/_{2}$ M. Riola; on the left rise the steep rocky peaks of Mte. Ovolo and Mte. Vigese; a landslipf rom the latter destroyed the village of Vigo in 1851. On the right bank of the Reno is the modernised castle of Savignano, with picturesque environs.

37 M. Porretta (1155 ft.; *Alb. di Roma; Palazzino, open in summer only), a village of 1200 inhab., with frequented sulphureous springs and baths. — Beyond Porretta the line enters a narrow and romantic ravine of the Reno, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the culminating point where it crosses the Apennines. — 41 M. Molino del Pallone. — 45½ M. Pracchia (2025 ft.), the highest point on the line.

About 3 M. from Pracchia (omn.) lies Gavinana (Alb. Ferruccio, pens. 7-8 fr., well spoken of), a pleasant summer-resort. — A post-omnibus runs twice daily from Pracchia to (7 M.) Cutigliano (2215 ft.; Pension Bellini, 7-9 fr.), a convenient centre for excursions, vià Pontepetri, where it reaches the old Apennine road connecting Florence and Pistoja with Modena (p. 311), and S. Marcello Pistojese (about 2130 ft.; Alb. della Posta, well spoken of; Engl. Ch. serv.). The road then continues to ascend to (15 M.) Roscolungo (Locanda Ferrari, tolerable) and to the Passo dell' Abetone (about 4520 ft.), where the "Gr. Albergo dell' Abetone (R. & L. 3½, déj. 2½, d. ½, pens. 12 fr.; open in summer only) lies in the midst of a fine forest. This is the starting-point for the ascent of Monte Cimone (7103 ft.; 4-5 hrs.; guide, Beppino Ferrari, etc.), the highest summit of the northern Apennines, commanding fine views. It is also a starting-point for numerous shorter excursions (Monte Majori, ¾, hr.; Libro Aperto, 1½, 2 hrs.; Tre Potenze, 2 hrs.; Monte Rondinajo, Lago Santo, etc.). — From Abetone to Fiumalbo (p. 314) is about 9 M.

Boscolungo is about $5^{1}/2$ hrs.' drive from Pracchia, and 7 hrs. from Pistoja (via Pontepetri, see above). A road also leads to it from the Bagni di Lucca (p. 379) in about 6 hrs. (carr. and pair, with trace-horse up the

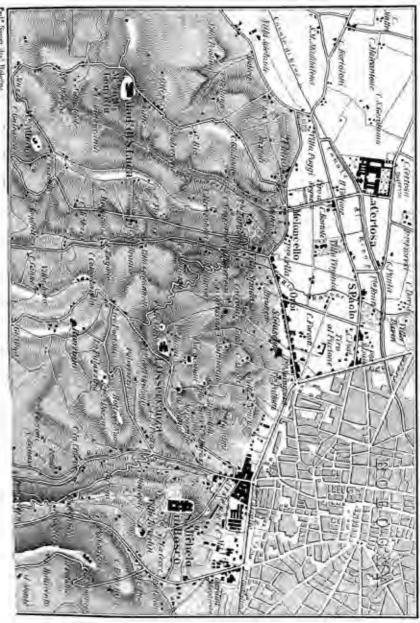
hill, 40-45 fr.).

Beyond Pracchia the train crosses the watershed of the Adriatic and the Tyrrhenian Sea by a tunnel about $1^2/_3$ M. in length, and then enters the valley of the *Ombrone*, which flows towards the S., and is traversed by a lofty viaduct. Between this point and Pistoja there are numerous viaducts and no fewer than 22 tunnels. Beautiful *Views. — $50^1/_2$ M. Corbezzi. — Beyond $(54^1/_2$ M.) Piteccio a view is at length revealed of the lovely and populous plains of Tuscany, and of Pistoja far below. — $57^1/_2$ M. Vajoni.

61 M. Pistoja (p. 380). — From Pistoja to Florence, see p. 385.

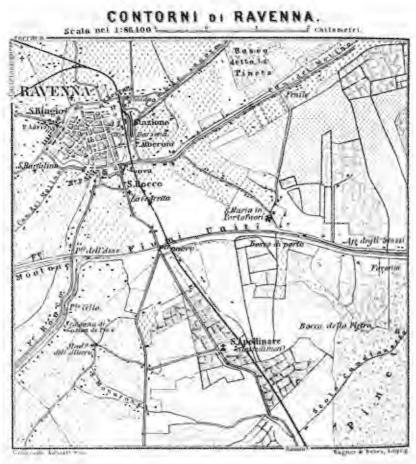
48. From Bologna to Ravenna.

52½ M. RAILWAY in 3¾ hrs. (fares 9 fr. 50, 6 fr. 70, 4 fr. 30 c.). The train follows the main line to Ancona and Brindisi as far as Castel-Bolognese, whence Ravenna is reached by a branch-line. — Steam Tramway from Bologna to Imola along the high-road, see p. 323.



	-11			_
DAVICHNA			n + e	9
RAVENNA.	- (1)	Nº		
0.03%				
221	3111			
Liverine Str. Str. Str.	0.5	1	411.000	
fairm	101		0	
2-h d. spain Magazore	16			
	12		C- AMERICAN	ч
4 to Salarama Prosperior	P4		A CONTRACTOR OF THE PARTY OF TH	-
Education on of Filtrade	2.5		4 6	7
Alberton	2.5	The second second	and the second	
Tall (Spain) (Administra-	36	Tra Parel		
B-ROPOWN.			- F F 1 /1	я
RA-S.Saniprica	0.6	-	St. A. D. Daniel and A.	м
B.Sunr.	12.3	1000	ACCOUNT OF THE PARTY OF	
The state of the s	12	Rarga laria	3	
A CONTRACT OF THE PARTY OF THE	bå	RAY	Car Hall	Ų,
	10.0	1 1 150 8	- March 19 19 19 19 19 19 19 19 19 19 19 19 19	
	400	- RE B	777 40 1179	
The second secon	ES I	3 - 4 1 1	a separate H	æ
The state of the s	2.0	Mary Brown	10 1 5	
	ea l	11/11/7 3	A PIE V	у.
Manager in President	73	MA B	No. of Street,	ч
Bud Parties Duthey	má.	VH N A		ш
M.C.M. date on Attractor	111	1 10 M	Y	ю
7L0.730==0	Dis.	The month of		TV.
	2.0	a seed of the	N WE KIND	1
And the second s			10 10 10 10 10 10 10 10 10 10 10 10 10 1	7
71.64th Spirite Spain (C.Smiler) B 34.6-EXMINE	100	- m / 1	1	
		A 18 4		
And the state of t	23	11/2 1		12
Microsoft & White-	25	211	May all	
21 Mesoder di Salta Planskin	31	6 / 70	200	
The second secon	7.41		100	
Political		0		
Control of the Contro	94	1	1000	-0
The second secon	***	4	1.7	1
	62-	1 1	A7 100 100 100 100	J.
AND DESCRIPTION OF THE PERSON	25	1	Walterland 1999	h
Control of the last of the las	833	1 1	Million Co.	
and the last teaching	M	1	E ST	11
The second secon	33		1 100	Se.
And the Personal Personal Property of	69-T III	- 1	1 - 1	
A CONTRACTOR OF THE PERSON NAMED IN CONT	Ca		2	
Company of the Compan	3.5	1	2	M
	8.5		The state of the s	1/-
	0.3	10000	1	M
	85	1 6	11	V.
	5.3		-41 1	N
	95		11 2	
Hitmorial publics	0.1	1 - 0	3/	18
		N-11 31	11 5	1
		1	V	4
		A	0	1
	- N		and the same of th	-





The train follows the direction of the Via Æmilia (p. 297). — 4½ M. San Lazzaro; 7 M. Mirandola-Ozzano; 10½ M. Quaderna; 15 M. Castel S. Pietro, with a château built by the Bolognese in the 13th cent., on the Sillaro.

21½ M. Imola (Hôt. S. Marco), on the Santerno, an ancient town with 11,400 inhab. and the seat of a bishop since 422, was the Roman Forum Cornelii, named after its founder L. Cornelius Sulla, but is mentioned by Paulus Diaconus, the Lombard historian of the period of Charlemagne, as Imolae. The town was incorporated with the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of S. Cassiano; and of the painter Innocenzo da Imŏla (Francucci, b. about 1494, d. 1550; p. 325). — The train then crosses the Santerno.

26 M. Castel-Bolognese (poor restaurant), an ancient stronghold of the Bolognese, constructed in 1380, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Hence to Faenza, see p. 353.

The line to Ravenna next passes (30 M.) Solarolo and (35 M.) Lugo, with 9200 inhab., junction of a line to Lavezzola (14 M.; p. 322), viâ Massalombarda (p. 341). — 31 M. Bagnacavallo (birth-place of the painter Ramenghi, p. 325, who is generally called after his native town); 42 M. Russi; 44½ M. Godo. — 52½ M. Ravenna.

Ravenna. — Hotels (bargain advisable). *GRAND HÔTEL BYRON (Pl. 35; D, 5), Via Mazzini, with trattoria and garden, R., L., & A. 3-5, B. 11/2, déj. 3, D. 5, pens. 12, omn. 1 fr.; SPADA D'ORO & S. MARCO (Pl. a; D, 4), Via Farini, R., L., & A. 31/2 fr.; UNIONE, Via S. Agnese, unpretending. — Caffè del Risorgimento, in the Piazza Vitt. Emanuele; Caffè Byron, in the Piazza Byron, both tolerable.

Cabs: per drive 1, at night $1^1/2$ fr., two-horse $1^1/2$ or 2 fr.; first hour $1^3/4$ - $2^1/2$ fr., each additional 1/2 hr. 75 c. or 1 fr. 25 c.; beyond the town 2 fr. 20 c. or 4 fr. per hour.

Tramway to Forli 5 times daily in 1½ hr. (fares 2 fr., 1 fr. 20 c.).

— RAILWAY to Ferrara, p. 322; to Rimini, see Baedeker's Central Italy.

Photographs. Ricci, Via Farini 14 A. — Post Office, Piazza Alighieri (Pl. D. 4).

Principal Attractions: *Baptistery (p. 346), Cathedral (p. 345), S. Vitale (p. 348), *Mausoleum of Galla Placidia (p. 349), *S. Apollinare Nuovo (p. 350), Mausoleum of Theodoric (p. 351), *S. Apollinare in Classe (p. 352). The churches are closed from 12 to 2 p. m. Visitors with little time should hire a cab.

Ravenna, a town of ancient origin, and formerly the capital of a province, now largely deserted, with 12,100 inhab., is situated in the plain between the rivers Lamone and Ronco (the Roman Bedesis), in a somewhat unhealthy district. It was originally a seaport, but is now 6 M. distant from the sea and connected with it by the Canale Corsini only, a channel constructed in 1737, beginning at the small new harbour opposite the station (Darsčna; Pl. G, 3, 4).

Ravenna is one of the most ancient towns in Italy, but under the Republic was a place of little importance. Augustus constructed the

Portus Classis and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet. The commerce of the place now improved, and a new quarter was rne commerce of the place now improved, and a new quarter was erected between the town and the harbour (Caesarea, a name perpetuated by the ruined church of S. Lorenzo in Cesarea). The harbour, however, having been gradually filled up by the deposits of the Po, Classis and Cæsarea fell to decay, while Ravenna continued to be the capital of the province Flaminia. As early as A.D. 44 Ravenna became an episcopal see, St. Apollinaris, a disciple of St. Peter, being the first highor. The Emp. Honorius transferred his residence higher the first bishop. The Emp. Honorius transferred his residence hither from Rome in 402 on account of the great strength of the place, and in 439 Ravenna was erected into an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian Odoacer, King of Italy, and again in 493 by Theodoric the Great, King of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 539. It then became the seat of the exarch or governor of the Eastern Roman, or Greek Emperors, and continued under their sway until 752, when the Lombard Aistulph banished Eutychius the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by Pepin, King of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the Polenta family, of whom favourable mention is made by Dante, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes; in 1440 it came into possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by Pope Julius II., and it belonged to the States of the Church till the treaty of Tolentino in 1797. It was, however, restored in 1815, but again severed from the papal dominions in 1860. In Aug., 1849, Garibaldi found refuge at Ravenna from the pursuing Austrians, while his wife Anita succumbed to the fatigues of the flight.

In the History of Early Christian Art of the 5-8th century, Ravenna is the most important place in Italy next to Rome. Being less under the influence of the mighty traditions of the past here than at Rome, and impelled to a creative activity by the absence of ancient buildings so abundant in the capital, art was in a position to develop itself more freely, and even to venture on innovations. The connection of Roman and Byzantine art may best be studied at Ravenna. Here, as at Constantinople, also formerly the centre of a brilliant architectural period, the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also dome-structures, which form a link between Byzantium and some of the churches of western Europe (such as the cathedral at Aix-la-Chapelle). The ancient Buildings of Ravenna belong to three different periods, the first being that of Honorius and his sister Galla Placidia, 404-450 (Cathedral, Baptistery, Archiepiscopal Chapel, S. Agata, S. Giovanni Evangelista, S. Giovanni Battista, Mausoleum of Galla Placidia, and S. Francesco); the second a Gothic period from 493 to about 539 (St. Martinus or S. Apollinare Nuovo, S. Spirito, Baptistery of the Arians or S. Maria in Cosmedin, and the Palace and Mausoleum of Theodoric); and the third a Byzantine period from 539 onwards (S. Vitale and S. Apollinare in Classe, both begun in the preceding period). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed anterior structure, in being destitute of transepts, in possessing columns expressly designed for their object (by Byzantine architects in Istria) instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls (Palace of Theodoric; S. Apollinare in Classe). This last feature appears also in Diocletian's buildings at Salona. The campanili moreover are detached and are circular in form. Transepts are wanting, as also was probably the case originally in most of the Roman basilicas. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these

noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — Mosato Painting was also extensively practised at Ravenna. The earlier symbolism (Baptistery, Mausoleum of Galla Placidia) was gradually abandoned for the historical Christian style (S. Apollinare Nuovo, S. Vitale), but at the same time the fidelity to nature became less and the designs became stiff and conventional. At this period, too, the costly but stiff costumes, and the ceremonial air of the Byzantine court. began to affect the designs, thus preparing the way for the later Byzantine style. — The traveller will also have an opportunity here of examining Sarcophagi, Ivory Carving (Throne of St. Maximian, see below), Stucco Reliefs (Baptistery of the Orthodox, p. 346), and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carlovingian era.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years

here (June, 1819, to October, 1821; see p. 347).

From the station (Pl. G, 3, 4), in front of which rises a statue to the Italian patriot L. C. Farini, Dictator of the Emilia in 1860, we pass the Piazza Anita Garibaldi, with the church of S. Giovanni Evangelista (p. 350) and a 'Martyr's Monument', by Zocchi, unveiled in 1888, and crossing the Corso Giuseppe Garibaldi (to the right, S. Spirito and S. Maria in Cosmedin, p. 350), proceed straight to the Piazza Vittorio Emanuele (Pl. D, 4), in the centre of the town. This piazza is adorned with two lofty columns of granite erected by the Venetians in 1483, bearing statues of SS. Apollinaris and Vitalis, and a colonnade of eight columns of granite, referred to a basilica of Hercules (?) restored by Theodoric. The king's monogram is discernible on the corner column. Beyond this Piazza is the

Piazza Venti Settembre (Pl. C, 4), with a granite column crowned

with an eagle, erected in 1609 to Cardinal Gaetani.

The Via Gioacchino Rasponi leads hence to the Cathedral (Pl. 10; C, 5) of S. Orso, or Basilica Ursiana, almost entirely rebuilt in the 18th cent. on the site of a church founded by Bishop Ursus (d. 396), and consisting of nave and aisles with transept, surmounted by a dome above the crossing. The round campanile is the only relic of the ancient church.

INTERIOR. 2nd Chapel on the right: sarcophagus of SS. Exuperantius and Maximianus (6th cent.). In the S. Transept is the chapel of the Madonna del Sudore, containing the marble sarcophagi of SS. Barbatian (r.) and Reginald (l.) of the 6th century. The High Altar contains a marble sarcophagus with the remains of nine bishops of early date; to the right a silver crucifix with figures of the Bishops of Ravenna, executed in the 6th century, the reliefs in the centre of the 16th century. At the sides, choir-screen panels of the 5th cent. have been let into the floor. — In the Ambulatory, on each side, are several marble slabs with figures of animals, birds and fishes, dating from the 6th cent., being fragments of an ancient pulpit ('ambo') with inscription 'Servus Christi Agnellus episcopus hunc pyrgum fecit'. — The Sacristy contains an Easter Calendar from 532 to 626 and the *Ivory Throne of St. Maximian (546-552), with basreliefs representing John the Baptist in the centre in front, the four Evangelists on the right and left, and the history of Joseph at the sides. The scenes are surrounded with 'Ornamentation (animals in rich foliage) distinctly influenced by miniature-painting. The missing tablets are said to have been carried off during the wars of the 16th cent., one of them, of which a poor copy

is shown, being now preserved at Florence. Near it is an enamelled silver cross dating from 1366. In the lunette above the entrance to the sacristy, to the right, *Elijah in the desert, fed by the angel, a fresco by Guido Reni. The chapel of the Holy Sacrament in the N. Transept contains the Shower of Manna, also by Guido Reni; the frescoes on the ceiling, Christ in glory, are by his pupils.

Adjoining the Cathedral is the —

*Baptistery (Pl. 6; C, 5), S. Giovanni in Fonte, or Battistero degli Ortodossi, probably also founded by St. Ursus (see p. 345), and dedicated to John the Baptist, an octagonal structure, with a cupola, constructed of clay-vessels. The building was restored in 1890.

The Interior, the pavement of which has been raised about 18 inches. contains two arcades, one above the other. The cupola is decorated with remarkably fine *Mosaics of the 5th cent., the most ancient at Ravenna, representing the Baptism of Christ (with a beard) with the river-god of the Jordan on a gold ground and the twelve Apostles on a blue ground. Under these runs a broad frieze, on which, between the groups of light columns, are represented four altars with the open books of the gospels, and thrones with crosses. The upper arcades of the wall are adorned with sixteen figures of prophets (?), and enrichments, in stucco. On the lower section of the wall are admirable mosaics of gold wreaths on a blue ground with statues of prophets (?) at the corners. The parapet of the large font in white marble and porphyry is of the 5th century. — The custodian, Via del Battistero 2, also shows the Cappella S. Giustina, beside the cathedral, containing a Pacchic vase (fee 1/2 fr.).

The Archiepiscopal Palace (Pl. 29; C, 5) possesses a square vaulted chapel of the 5th cent., on the first floor (fee 30-50 c.).

The vaulting is adorned with ancient Mosaics representing saints, completed in 547; in the centre, on the groining, four angels holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ as a young man without beard. The Madonna and two saints over the altar were originally in the cathedral. The ante-room contains ancient and early mediæval inscriptions, a torso in porphyry (said to be that of Theodoric), and a *Relief with children from the temple of Neptune. — The episcopal Archives comprise about 25,000 documents on parchment.

On the right, at the beginning of the Strada di Classe leading to the Porta S. Mamante, is the Accademia delle Belle Arti (Pl. 1, D 5; open till 2 p.m. only; ring at the gate, 50 c.).

The PICTURE GALLERY chiefly contains pictures by masters of the place, such as (first room, to the right) a Crucifixion, Descent from the Cross, and several portraits by Luca Longhi (d. 1580); pictures by his son Francesco; a Descent from the Cross by Vasari; Madonna and saints by Cotignola; a large ancient mosaic found near Classe. Several rooms opposite contain casts from the antique. — On the UPPER FLOOR, besides pictures (including a Madonna and saints, by Rondinelli) are a bust of St. Apollinaris by Thorvaldsen and the monument with recumbent statue of Guidarello Guidarelli, 'guerrier Ravennate' (d. 1502), by Baldelli Giacomelli (? more probably Severo da Ravenna). Several statues from Canova's studio; Endymion, by Canova.

In the Strada di Classe, No. 192, is the secularised Camaldulensian Monastery of Classe (Pl. 7; D, 6), now containing the MUNICIPAL COLLECTIONS.

In the court, to the right, is the entrance to the Accademia delle Belle Arti (see above).

On the first floor is the Biblioteca Comunale (admission daily, 10-2, except on Sundays and holidays), founded in 1714 by the Abbate Caneti, containing 60,000 vols. and 700 MSS. Among the latter are the celebrated

MS. of Aristophanes of the 10th cent.; one of Dante of 1369, another by Pietro di Dan'e (?); letters of Cicero of the 15th cent.; commentary of Benrento du Imola; prayer-book of Mary Stuart, with miniatures; Visitors' Book from the Tomb of Dante (see below). The rare editions include the Decretals of Boniface VIII., printed by Fust at Mayence in 1465, and a number of 'editiones principes'. The library also possesses the wooden coffin which contained Dante's remains, found in 1865; and a valuable suit of ancient armour, said to have belonged to Odoacer (d. 493).

Behind the library are various Collections, not yet arranged, which are to be incorporated with the Museo Civico. Room I: Bronzes of various periods. - Room II: on the right, embroidery of the 5th and 6th cent. with portraits of bishops, ivory reliefs of the 6th to the 9th cent.; on the left, Majolica, crozier with Venetian enamel, Limoges enamel, medals of the Renaissance, etc.; in the centre, mediæval ivory work. -Room III: Minerals. - Room IV: Intarsia caskets of the 16th century.

The lower rooms of the monastery are devoted to the Museo Bizantine, consisting of sculptures, inscriptions, and architectural fragments of the Roman and Byzantine periods. In the room to the right (once the refectory) is a fresco by Luca and Francesco Longhi, representing the Marriage at Cana. The back-rooms to the left contain Renaissance sculptures.

The alters of the monastery-church of S. Romualdo (built in 1630 by Danesi) are richly decorated with rare and beautiful marbles; in the 2nd chapel on the left St. Romuald by Guercino; 3rd chapel on the left, a beautiful ciborium (with candelabrum and cross from the sacristy) in lapis lazuli; frescoes by Longhi.

S. Niccolò (Pl. 21; D, 6), built by Archbp. Sergius in 760 (closed), contains numerous paintings by the Augustine monk Padre

Cesare Pronti and by Francesco da Cotignola.

S. Agata (Pl. 2, D6; entrance Via Mazzini 46), of the 5th cent., consisting of nave and aisles with a vestibule, contains beautiful antique marble columns.

A house in the same street, at the corner of the Piazza Byron (Pl. D, 5), opposite the Albergo Byron (Pl. 35), was once occupied by Lord Byron (p. 345), as the memorial tablet records. A monument to Garibaldi was erected in the piazza in 1892.

S. Francesco (Pl. 12; D, 5), formerly S. Pietro, is said to have been founded by St. Petrus Chrysologus about 427-430, on the site of a temple of Neptune, but is now entirely modernised with the

exception of the apse.

The Interior consists of nave and aisles, with 22 columns of coloured marble. Unpleasing modern ceiling. At the entrance are several ancient tombstones; on the right that of Ostasio da Polenta, of 1396; on the left that of Enrico Alfieri, who died in 1405 as general of the Franciscans, below which is a Christian sarcophagus of the 5th century. Then on the right the sarcophagus of the archbishop St. Liberius, of the 5th century. The Cappella del Crocefisso, the 2nd on the right, contains two columns of Greek marble and handsome pilasters with capitals and ornamentation by Pietro Lombardo.

Adjoining the church is Dante's Tomb (Pl. 41; D, 5). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 14th Sept., 1321, at the age of 56, and was interred in the church of S. Francesco.

In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by Pietro Lombardo, and it was subsequently restored in 1592 and 1780. It is a square structure with a dome, embellished with medallions of Virgil, Brunetto Latini the poet's master, Can Grande della Scala, and Guido da Polenta his patrons; opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph attributed to Dante himself:—

Jura Monarchiae, Superos, Phlegethonta lacusque Lustrando cecini, voluerunt fata quousque, Sed quia pars cessit melioribus hospita castris, A(u)ctoremque suum petiit felicior astris, Hic claudor Dantes, patriis extorris ab oris, Quem genuit parvi Florencia mater amoris.

A marble slab opposite the tomb indicates the site of the house in which Guido da Polenta entertained the poet. — To the right of the tomb is a small court containing twelve Early Christian Sarcophagi. The largest, dating from the 4th cent., has a representation of Christ between St. Peter and St. Paul, with the Annunciation and Visitation at the sides. On the wall is a relief-portrait of Giuseppe Mazzini (p. 64).

S. Michele in Affricisco (Pl. 20; D, 4), erected in the 6th cent., is now destroyed with the exception of the apse and the clock-tower.

S. Domenico (Pl. 9; C, 3, 4), a basilica founded by the exarchs and subsequently rebuilt, is adorned with paintings by Niccolò Rondinelli.— Near the Porta Adriana is the picturesque little church of SS. Giovanni e Paolo (Pl. 14; B, 3, 4), in the Renaissance style, with a Romanesque tower, square below, and round above. An ambo of 597 in the interior resembles that in the cathedral (p. 345).

*S. Vitale (Pl. 5; C, 3) was erected in 526 under the superintendence of Julianus Argentarius by Archbp. Ecclesius on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It was probably originally the court-church, and served as a model to Charlemagne for the cathedral of Aixla-Chapelle. The church is octagonal (37½ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side.

The Interior, unfortunately marred by modern painting, is divided by eight massive pillars into a central space with an ambulatory around it. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The lower parts of the pillars are still incrusted with their original coating of rare marble ('Africanone'). The upper columns have capitals of several pieces, the lower columns fine trapezium-capitals (probably the earliest in Ravenna). The pavement has been raised more than 3 ft., and the street is 7 ft. above the former level.

The Choir is adorned with admirable Mosaics, which are however inferior in style to those of earlier date in the Baptistery (p. 346) and to those of the Mausoleum of Galla Placidia (p. 349): Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left Ecclesius with the church itself. Below, (l.) Emp. Justinian with the bishop Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. In front, under the windows, are represented Jerusalem (on the left) and Bethlehem (on the right). Above, on the side-walls, the four Evangelists sitting, beneath

them Isaiah (on the right) and Jeremiah (on the left) standing. On the right, in the central scene, an altar with bread and wine; at the sides the blood-sacrifice of Cain and the bloodless offering of Melchisedech. Beside it, Moses as a shepherd; above, Moses putting off his shoes before the burning bush. On the left in the centre, a table at which the three angels are entertained by Abraham, Sarah at the door, and sacrifice of Isaac. In the archway busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius, sons of S. Vitalis. On the right, at the entrance to the choir, a *Greek Relief from a temple of Neptune, representing his throne with shells, trident, and genii; opposite to it a modern copy. — In the vestibule of the sacristy a Roman Relief, the Apotheosis of an emperor: the goddess Roma is sitting on the left; next but one to her is Julius Cæsar, with Augustus and Claudius beside him. On the left, a fragment of a procession with victims, forming part of the same work. Opposite are early-Christian reliefs: Daniel in the lions' den, Christ imparting a blessing, and the Raising of Lazarus (7th cent.).

To the N., at the back of the church, is the Monument of the Exarch Isaac (Pl. 42, C3; d. 641), consisting of a sarcophagus in a small recess with a Greek inscription, erected by his wife Susanna. Adjacent to it are several other ancient inscriptions; on the right a Roman warrior in relief. — The custodian of S. Vitale also keeps the key of the ---

*Mausoleum of Galla Placidia (Pl. 27; C, 2), now SS. Nazario e Celso, founded about 440 by that Empress, daughter of Theodosius the Great and mother of Valentinian III. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The Interior is adorned with beautiful *Mosaics, on a dark blue ground, of the 5th cent.: in the dome the symbols of the four Evangelists; in the four arches eight apostles (or perhaps prophets), between which are doves drinking out of a vase (resembling the celebrated mosaic on the Capitol); under the vaulting of the right and left transept are the other four apostles (?) in gilded mosaic; between them are stags at a spring. Over the door is Christ as a young shepherd, with long hair; opposite is the triumph of Christian faith, in which Christ (represented here with a beard) is committing to the flames an open book, probably heretical; the adjacent cabinet contains the gospels. - The Altar, constructed of transparent Oriental alabaster and intended to be illuminated by inserted lights, was formerly in S. Vitale; behind it is the large marble Sarcophagus of Galla Placidia (d. 450), once enriched with plates of silver, in which the Empress was interred in a sitting posture. On the right of this monument is a marble sarcophagus decorated with Christian emblems, containing the remains of the Emp. Honorius, brother of Galla Placidia; on the left that of Constantius III., her second husband (417) and father of Valentinian III.; at the sides of the entrance are two small sarcophagi containing the remains of the tutors of Valentinian and his sister Honoria. These are the only monuments of the emperors of ancient Rome which still remain in their original position.

S. Giovanni Battista (Pl. 13; D, 3), with an ancient round tower, erected by Galla Placidia in 438 for her confessor St. Barbatian, was almost entirely remodelled in 1683. The columns of the interior belong to the original church.

The Corso Giuseppe Garibaldi (Pl. E, F, 2-6) leads to the N. to the Porta Serrata (thence to the Rotonda, see p. 351), and to the S. to -

Sto. Spirito (Pl. 23, E 34; entrance in the Via Paolo Costa), or S. Teodoro, erected by Theodoric for the Arian bishops, with a

vestibule at the W. entrance (portal, 16th cent.), and adorned with fourteen columns of coloured marble in the interior. In the 1st chapel on the left is an ancient marble pulpit - The sacristan (in the house No. 8) also keeps the key of the adjacent -

- S. Maria in Cosmedin (Pl. 22), or Baptistery of the Arians. The octagonal dome is adorned with Mosaics of the 6th cent.: in the centre, Baptism of Christ; on the left, the river-god of the Jordan, surrounded by the Apostles. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the entrance-court on the left side. - In the Piazza Anita Garibaldi (p. 345) is the church of —
- S. Giovanni Evangelista, or S. Giovanni della Sagra (Pl. 4; F. 4). erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, but much injured by alterations. The court in front of it has retained the form of the ancient atrium. Above the beautiful portal of the latter (14th cent.) are reliefs in allusion to the foundation of the church.

The Interior (if closed, knock at the door), with its unpleasing barrelvaulting, consists of nave and aisles borne by twenty-four antique columns. The vaulting of the 4th chapel on the left is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by Giotto (who had come to Ravenna on a visit to his friend Dante). In the closed chapel to the left of the choir are some remains of old Mosaic Pavement, representing the storm to which Galla Placidia was exposed, on the left, and figures of animals on the right.

*S. Apollinare Nuovo (Pl. 3; E, 4, 5), a basilica erected about 500 by Theodoric the Great as an Arian cathedral (S. Martinus in Coelo aureo), was afterwards (570) converted by the Archbishop S. Agnello into a Roman Catholic church. It has borne its present name since the 9th cent., when the relics of the saint were transferred hither from Classe. The atrium and apse have been removed in the course of later alterations, but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling alone has been altered.

The Interior contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting "Mosaics of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, with additions of the 9th cent., afterwards frequently restored: on the left the town of Classis with the sea and ships, twenty-two virgins with the Magi (the E. half arbitrarily restored in 1846); on the right is the city of Ravenna with the church of S. Vitalis and the palace of Theodoric, and twenty-five saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the single figures of the teachers of the church above them, between the windows, are executed teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side, are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ (without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. - The last chapel

on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal throne, broken marble screens which belonged to the ambo of the nave, and on the wall a portrait of Justinian in mosaic. The coffin of St. Apollinaris rests upon four porphyry columns from the ancient ciborium.

In the same street, a few paces to the S. of S. Apollinare Nuovo, is a side-façade of the *Palace of Theodoric* (Pl. 39; E, 5), in which the exarchs and the Lombard kings subsequently resided. It consists of a high wall crowned with an upper story with a central niche (exedra) and, at the sides, three small columns of marble bearing round arches, with a simple gateway below. The columns and treasures of art of this palace were removed to Germany by Charlemagne. To the right of the principal door, in the wall, is a porphyry basin, said to be Theodoric's coffin, probably from a bath, brought here in 1564. The palace itself stood in the adjacent Via Alberoni, excavations in which have brought to light rich mosaic pavements of the 5th century.

Still farther on, near the Porta Nuova, is S. Maria in Porto (Pl. 18; F, 6), erected in 1553 from the remnants of the Basilica of S. Lorenzo in Cesarea (p. 344), consisting of nave and aisles with transept and an octagonal dome, and borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a Byzantine marble relief of the Virgin (6th cent.).

A pleasant walk may be taken round the walls of the town, and partly opon them, as they are now nearly level with the ground.

About ½ M. from the Porta Serrata (Pl. D, E, 1; p. 349) is situated the *Mausoleum of Theodoric the Great (Pl. G, 1), the Rotonda, or S. Maria della Rotonda, as it was called after the remains of the heretic were scattered and the church became a Rom. Catholic place of worship. In order to reach it, we take the road to the right, very soon after quitting the gate, and cross the railway, beyond which the tomb is seen to the left, shaded by poplars (key at the adjacent house, 30 c.). It was probably erected by Amalasuntha, the emperor's daughter (about 530). The substructure is of decagonal shape, and the flat dome, of 36 ft. in diameter, consists of a single huge block of Istrian rock, which is said to weigh 470 tons. Some remains of the colonnade which shaded the balcony round the upper story, are now preserved in the interior. The substructure, with its ten arches, long lay half under water; the upper part is approached by a double staircase of marble, added in 1780.

About $2^{1/2}$ M. from the *Porta Nuova* (Pl. F, 7) is the church of **S. Maria in Porto Fuori**, a basilica with open roof, erected by Bishop Onesti (known as 'Il Peccatore'), in consequence of a vow made in 1096. The left aisle contains the sarcophagus of the founder, of 1119. The choir and the two adjacent chapels contain *Frescoes* of the 14th century. It is supposed that this spot was formerly the site of the old harbour, and that the massive substructure of the clock-tower belonged to the lighthouse (faro).

No traveller should quit Ravenna without visiting the church of S. Apollinare in Classe, situated 3 M. to the S.E. of the Porta Nuova. This may be done either by carriage (with one horse, there and back, about 3-4 fr.; comp. p. 343) or by the railway between Ravenna and Rimini. Trains stop at Classe only between June 1st and Sept. 30th (fares 60, 45, 36 c.). About halfway, both the road and the railway cross the united rivers Ronco and Montone.

*S. Apollinare in Classe, erected in 534 by Julianus Argentarius ('the treasurer') on the site of a temple of Apollo, was consecrated in 549, and restored in 1779. This is the largest of the basilicas still existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with indications of pilasters and arches. (For unlocking the doors, 50 c.)

The spacious Interior (now almost destitute of colour) rests on twentyfour cipollino columns, and has an open roof. The Walls, which were stripped of their marble panelling by Sigismondo Malatesta, are adorned with portraits of bishops and archbishops of Ravenna, an unbroken series of 129, from the first bishop St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops. In the left aisle is an inscription relating to the penance performed here by Emp. Otho III. at the instigation of St. Romualdo. Adjacent is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 9th cent., with an altar of the 15th century. - The NAVE contains a marble altar, in the ancient fashion. - The CRYPT, a kind of corridor in which the remains of St. Apollinaris once reposed, is in winter sometimes under water. The bronze window-gratings, seen from without, are ancient. — Above the crypt is the broad flight of steps leading to the 'TRIBUNA' with the high-altar. The canopy of the latter is borne by four columns of black and white Oriental marble. The two ends of the choir-bench terminate in the episcopal throne of St. Damianus, which has been sawn through. The dome of the tribuna is adorned with well-preserved Mosaics of the 6th cent.: in the centre a large cross on a blue ground with gilded stars, at the sides Moses and Elias, below whom is St. Apollinaris preaching to his flock; below, on the right, are the sacrifices of Abel and Melchisedech; on the left, Constantine and other Roman emperors, among whom are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The Roon-Arch is also embellished with mosaics: in the centre a bust of Christ, at the sides the emblems of the Evangelists, and below them two flocks of sheep hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or **La Pineta**, which existed in the time of Odoacer and has been extelled by Dante, Boccaccio, Dryden, and Byron, begins about 13/4 M. beyond the church of S. Apollinare. The severe winter of 1880-81 and a conflagration have, however, destroyed most of it.

About 2 M. to the S. of Ravenna, on the bank of the Ronco, rises the Colonna di Gaston de Foix, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII. of France and the Duke of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave Gaston de Foix fell (p. 128).

49. From Ravenna (or Bologna) to Florence viâ Faenza.

94 M. RAILWAY in 9 (from Bologna in 8) hrs. (fares 17 fr. 20, 12 fr. 10, 7 fr. 75 c.). Carriages are changed at Castel Bolognese and Faenza, where passengers have usually to wait some time. The line from Marradi to Florence is interesting both on account of the beauty of the scenery and the bold construction of the railway.

From Ravenna or Bologna to (26 M.) Castel Bolognese, see p. 343.

31 M. Faenza (110 ft.; Corona, near the Piazza Vitt. Emanuele, with clean trattoria, R. 2 fr., omn. 60 c.; Caffè-Ristorante Italia, Piazza Vitt. Emanuele, with rooms to let), the Faventia of the ancient Boii, a pleasant town with 14,000 inhab. on the Lamone (the ancient Anemo), has given its name to a kind of majolica (fayence), the manufacture of which was at its zenith in the 15th cent. and has recently been again receiving attention.

The Corso Garibaldi, the main street, leads straight to the spacious Piazza Vittorio Emanuele, in which are situated the *Palazzo Municipale*, to the left, and the CATHEDRAL OF S. COSTANZO, to the right. The latter, a basilica with nave and aisles, was begun in 1474 by *Giuliano da Majano* of Florence, and contains numerous works of art: in the 4th chapel to the right, *Innocenzo da Imola*, Holy Family (covered); in the chapel to the left of the high-altar, the tomb of St. Savinus, by *Benedetto da Majano* (1472).

A street at the end of the Piazza, beside the post-office, leads to the right to the Ginnasio, on the first floor of which is the municipal Pinacoteca, with some good paintings, chiefly by artists of the Romagna, and a few sculptures. The latter include a colossal group of the Virgin and the two SS. John, by Alf. Lombardi or Begarelli, a wooden statue of St. Jerome, by Donatello, and a marble bust of St. John the Baptist, ascribed to Donatello but probably by Ant. Rossellino.

The Chiesa della Commenda, in the Borgo or S.W. part of the town, contains a fine fresco of the Madonna and saints, by Girol. Pennacchi da Treviso (1533).

From Faenza to Ancona, see Baedeker's Central Italy.

The RAILWAY TO FLORENCE describes a wide curve round Faenza, and by means of a short tunnel passes from the plain into the broad valley of the Lamone (see above), which it continues to ascend, frequently crossing the stream, to the ridge of the Apennines.

39½ M. Brisighella, a pleasant village with 2500 inhab., situated, with its pretty villas, on the left bank of the river on a mountain-slope crowned with a castle. — 42 M. Fognano. We traverse three tunnels and cross the river several times. — 47 M. Cassiano. Beyond (49 M.) S. Martino in Gattara the line remains on the left bank of the Lamone, and runs through vineyards.

At $(52\frac{1}{2} \text{ M.})$ Marradi (1045 ft.; 1600 inhab.) the mountains approach nearer to each other.

On the conical mountain-peak to the right is a ruined castle. The line now crosses to the right bank, but after two tunnels,

23

recrosses the stream by means of a lofty viaduct, and traverses six tunnels more.

 $55^{1}/_{2}$ M. Fantino-Palazzuolo. Palazzuolo lies $4^{1}/_{2}$ M. to the N. The high-road from Faenza to Florence crosses the railway by means of a lofty bridge immediately beyond the station. — Two bridges and five more tunnels. The ascent now becomes rapid.

 $58^{1}/_{2}$ M. Crespino. Passing over several bridges and through three short tunnels, we enter the main tunnel of the line $(2^{1}/_{2}$ M. long; 7 min. transit), which pierces the ridge of the Apennines. The highest point of the line (1890 ft.) is reached in the middle of the tunnel.

The line now rapidly descends on the right bank of the streamlet Muccione, traversing a short tunnel, to (63 M.) Fornello. Another short tunnel and then the long $Monzagnano\ Tunnel\ (1^1/4\ M.)$ bring us to the narrow, mountain-enclosed valley of the Rozzolo, which we soon quit by another series of tunnels to enter the valley of the Elsa at the church of $Madonna\ dei\ Tre\ Fiumi.$

We descend on the right bank of the stream. — Beyond $(66^{1}/_{2} M.)$ Ronta the train leaves the valley of the Elsa (two tunnels), and runs through a fertile hilly district to $(69^{1}/_{2} M.)$ Panicaglia. The boulder-strewn beds of several torrents are spanned by large bridges and viaducts.

72 M. Borgo S. Lorenzo (605 ft.; 3100 inhab.) is the chief place in the *Mugello*, a beautiful wide valley, enclosed by lofty mountains, on the W. slope of the central Apennines. The valley is watered by the *Sieve*, which joins the Arno at Pontassieve (p. 479).

The train crosses the stream a little before reaching (75 M.) S. Piero a Sieve, and then, following the monotonous valley of the Carza, ascends the S.W. longitudinal chain of the Apennines, which culminates in the Monte Giovi (3255 ft.) and the Monte Morello (3065 ft.; p. 475). Afte crossing the stream seven times and traversing two tunnels, we reach (791 2 M.) Vaglia, beyond which are three more short tunnels. To the left we catch a momentary glimpse of the Monte Senario, with its convent (p. 478).

A tunnel, $2^{1}/_{4}$ M. in length, now pierces the E. spur of the Monte Morello; and beyond another short tunnel we reach $(84^{1}/_{2} \text{ M.})$ Montorsoli (p. 478). — Four more tunnels. To the right is a view of the valley of the Mugnone, with the lower part of the railway; in the distance, Florence and its hills. We cross the Mugnone to —

88 M. Le Caldine, on the left bank. Below the station the valley contracts between the hills of Monterinaldi, on the right, and Fiesole (p. 477), on the left. Two tunnels. We finally descend the right bank of the Mugnone to the well-tilled valley of the Arno, and beyond a line diverging to the left to the suburban station outside the Porta S. Croce, reach —

94 M. Florence, see p. 387.

VII. Tuscany.

51.52.53.	From (Genoa) Leghorn to Florence viâ Pisa and Empoli Pisa From Pisa to Florence viâ Lucca and Pistoja The Baths of Lucca Val di Bisenzio. Vernio Florence. a. Piazza della Signoria and its Neighbourhood. Galleria degli Uffizi b. From the Piazza della Signoria to the Piazza del Duomo, and thence to the Piazza d'Azeglio c. From the Piazza della Signoria to S. Croce and the Piazza d'Azeglio d. From the Piazza della Signoria to S. Annunziata and S. Marco, returning by the Via Cavour e. From the Piazza del Duomo to SS. Annunziata and S. Marco, returning by the Via Cavour e. From the Piazza della Signoria westwards to the Lungarno Amerigo Vespucci g. Districts of the city on the left bank of the Arno. Pitti Palace Environs of Florence. a. Viale dei Colli. Piazzale Michelangelo 470. — b. S. Miniato 471. — c. Poggio Imperiale. Torre al Gallo. Villa of Galileo 472. — d. Certosa in the Val d'Ema 473. — e. Monte Oliveto. Bello Sguardo 474. — f. The Cascine. Poggio a Cajano. Villa Careggi. Villa Petraia. Villa Castello. Doccia. Mte. Morello 474. — g. Fiesole 475. — h. Monastery of S. Salvi 478.	358 361 373 379 387 387 400 417 428 437 447 454 457 470
:	Petraia. Villa Castello. Doccia. Mte. Morello 474.— g. Fiesole 475. — h. Monastery of S. Salvi 478. — i. Vallombrosa 479. — k. Camaldoli and La Verna 481.	

Tuscany, which covers an area of 9287 sq. M., and contains 2,226,265 inhab., is divided into eight provinces of very different sizes; viz. Massa-Carrara, 687 sq. M. in area, an independent duchy down to 1829; Lucca, 575 sq. M. in area, independent down to 1847; Florence, the largest province, 2267 sq. M. in area; Leghorn, the smallest, about 126 sq. M. in area; and Pisa, Arezzo, Siena, and Grosseto. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile, in Florence 295, in Siena 127, and in Grosseto not more than 57. With the exception of the coast-districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the Sub-Apennines. The N. part, adjoining the Arno, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malignant fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilised than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the Tusci or Etrusci (Greek Tyrrhenians). The excellent iron of Elba and the rich copper mines of Volterra afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an early period, as for example at Athens and in Germany, where numerous discoveries of ancient Etruscan ironwork have been made. The art of

navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 537), was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The League of the Etruscan Towns, which extended from the foot of the Alps to the Bay of Naples, was also instrumental in promoting civilisation, as it was the means of diffusing a knowledge of writing, as well as of the mechantical arts, and to some extent influenced even Latium and Rome itself. The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; and the beautiful valleys which now delight the eve of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B. C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilisation among their compatriots was performed by the Etruscans 2000 years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent. B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles wrested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies, and abundant grants of the Roman citizenship, the country was gradually Latinised, and the Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the c before a (chasa for casa), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (lingua vulgaris, vulgare latinum, lingua toscana) is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes, as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it; 'l'italiana è lingua letteraria, fu scritta sempre e non mai parlata' (Foscolo).

During the later imperial epoch the country formed the province of Tuscia, and was afterwards a Franconian county under the same name. The extensive domains enjoyed by the countess Matilda, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities Pisa, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. In the 11th, 12th, and 13th centuries it was by far the most important of the Tuscan cities, and while the citizens were commemorating their victories by the erection of imposing

buildings, Florence had hardly begun to exist. Florence was first indebted for its progress to the fact that it lay on the great route from the north to Rome, and commanded the passage of the Arno. Under Otho the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens soon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with farther successes. 'While the rest of Italy was gradually suffering dismemberment and throwing off the trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus soon enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive commerce had in a great measure raised her above the narrow aims of her ancient life, she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy; and thus it was that she became the mistress of Tuscany' (Leo). In 1350, among her other acquisitions, Florence gained possession of Prato, in 1351 of Pistoja, in 1406 of Pisa, in 1410 of Cortona, and in 1424 of the harbour of Leghorn. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the Medici, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of Lorraine, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilised, and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognised the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1530, with the aid of the arms of Emperor Charles V., the dynasty

of the Medici was firmly established in the sovereignty of Florence. The wise Duke Cosimo I. (1537-64) extended his dominions considerably, particularly by the acquisition of Siena in 1557, which was ceded to him by the emperor. In 1569 he obtained, instead of the coveted title of King, that of Grand Duke (grandwa) of Florence. He abdicated in favour of his son Francesco (1574-87). Francesco was succeeded by his brother Ferdinand I. (1587-1609), who had previously been a cardinal; Cosimo II. (1609-21), the son of the latter, Ferdinand II. (1621-70), and Cosimo III. (1676-1723) were the next princes. With Giovanni Gaston, who died in 1737, the house of Medici became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresia, the Duke Francis Stephen of Lorraine (1737-65), who by the Peace of Vienna (1735) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as Francis I., and in 1763 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the Grand Duke Leopold, who reigned on the same enlightened principles as his brother Joseph II., and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of Joseph II. in 1790, Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the Grand Duke Ferdinand III. was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg, and afterwards Würzburg. Under the name of Republic, and afterwards Kingdom of Etruria, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II. was reinstated, and in 1824 he was succeeded by his son Leopold II. (d. 1870), who was first banished by the revolution of 1849, and finally by that of 1859. By the plebiscite of 15th March, 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

50. From (Genoa) Leghorn to Florence viâ Pisa and Empoli.

STEAMBOAT FROM GENOA TO LEGHORN (and vice verså) daily (Navigazione Generale Italiana, Florio-Rubattino) in 8-9 hrs. (fares 18 fr. or 12 fr.). The office is near the quay, where the traveller should take his ticket in person. — Embarkation or landing at Genoa 1 fr. for each person with luggage. At Leghorn to or from the Porto Nuovo 1 fr., or with ordinary luggage 1½ r.; to or from the Porto Vecchio ½ fr., or with luggage 1 fr. (Payment should be made to the official in charge, to whom also any complaints may be made.)

RAILWAY from Genoa to Leghorn via Pisa, see R. 18 and p. 360; from

Leghorn to Rome, see Baedeker's Central Italy.

Leghorn. — Hotels. On the shore, in the Viale Regina Margherita (Pl. B, 4-7): "Grand Hotel, R., L., & A. 3½, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1 fr.; "Hôtel Anglo-Americano; both closed in winter. — In the town: "Hôtel du Nord, Piazza Micheli, near the quay, R. 3, D. 5, B. 1½, L. ¾, A. ¾, omn. 1 fr. In the Via Vittorio Emanuele: Giappone, No. 59, much frequented, commercial, good cuisine, R. 2½, L. 1, A. ½, omn. 1 fr.; Falcone & Patria, No. 62; Bastia, No. 19; all in the Italian style with trattorie. — Those who make a prolonged stay will easily obtain private apartments.

Cafés. Vittoria, in the Piazza Vitt. Emanuele; Campari, Posta, Via Vitt.



Scottish Church (Pl. 16; C, 3), Via degli Elisi 3 (at 11 and 6, in winter 11 and 3). — Waldensian Church, Piazza Manin.

Leghorn (Ital. Livorno, French Livourne), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, the seat of the Royal Marine Academy, and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. The population amounts to 105,000 souls (many of whom are Jews and Greeks), exclusive of a fluctuating sea-faring community of fully 3000. The town carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain and petroleum. In the large yard of Orlando Brothers the gigantic iron-clad frigates of the Italian navy are built. Other important industries are iron-founding and the manufacture of glass, porcelain, oil, and coral ornaments. The town is intersected by canals, and connected by a navigable canal with the Arno, which flows into the Mediterranean 9 M. to the N.

To obtain a rapid survey of the town, the following route may be followed. From the station (Pl. D, 1) we follow the tramway-line and where it forks, take the Via Garibaldi, to the W., which runs past the Piazza Garibaldi (with a Monument to Garibaldi by A. Rivalta, erected in 1889) to the Piazza Carlo Alberto (Pl. D, 2), adorned with colossal Statues of Ferdinand III. (d. 1824) and Leopold II. (d. 1870), the last grand-dukes of Tuscany.

Thence we follow the principal street of Leghorn, the Via Vittorio Emanuele (Pl. D, C, 2), which contains many tempting shops, where objects in coral, Oriental shawls, etc., may be purchased. It leads through the spacious Piazza Vittorio Emanuele (Pl. C, 2), in which an equestrian Statue of Victor Emmanuel II., by Rivalta, was erected in 1892. — In the quarter of the city to the S. are the Synagogue (Pl. 17; C, 2), founded in 1581 and dating in its present form from 1603, and the Piazza Cavour (Pl. C, 2, 3), with a marble Statue of Cavour, by V. Cerri. Opposite the Synagogue is the house in which Sir Moses Montefiore (d. 1885) was born.

The Via Vitt. Emanuele ends at the Harbour, beside a Statue of the Grand-Duke Ferdinand I. (Pl. C, 2), by Giov. dell' Opera, with four Turkish slaves ('I quattro Mori') in bronze by Pietro Tacca. The harbour consists of the inner harbour (Porto Vecchio, or Mediceo), too shallow to admit vessels of large tonnage, and the Porto Nuovo, constructed from 1854 onwards, protected from the open sea by a semicircular mole. An excursion by boat will be found pleasant in fine weather (1-1½ fr. per hr., bargain necessary). The platform of the lighthouses (Faro; Pl. A, 1, 3) on the outer mole affords

a good survey of the town and the sea with the islands of Elba, Gorgona, and Capraja. — The old *Protestant Cemetery*, adjoining the English church (p. 358), contains the graves of *Tobias Smollett* (d. 1771) and *Francis Horner* (d. 1817).

Pleasant grounds lie to the S., adjoining the sea and the Viale Regina Margherita (Pl. B, 4-7), in which are the sea-bathing establishments mentioned at p. 358, and beyond them is (13/4 M.) Ardenza (Pl. C, D, 7), frequented especially towards evening (tramway, see p. 358). Many of the villas here are occupied in the bathing season (July 15th to Sept. 15th) by English and Americaus. Thence we may follow the new Viale Principe di Napoli to Antignano. — The new Racecourse, beyond Ardenza (1/2 hr.'s drive from the town), is one of the best in Italy.

A pleasant DRIVE may be taken by Salviano, to the S., above Ardenza, to the Valle Benedetta and Colognole, whence the town is supplied with drinking-water. — A pretty drive from Ardenza leads to the famous pilgrim-resort of (2½M.) Montenero, with an image of the Madonna brought from the E., especially venerated by mariners. Most pilgrims visit the place in September. — The sulphur-baths of La Puzzolenta lie 4½M. to the E. of Leghorn (carriage 4 fr.).

FROM LEGHORN TO FLORENCE.

60 M. Railway in $2^1/_4\cdot 3^1/_2$ hrs. (fares 11 fr., 7 fr. 70, 4 fr. 95 c.; express 12 fr. 10, 8 fr. 45 c.); to Pisa, 11 M., in 21-25 minutes.

The train crosses the Arno Canal and traverses flat meadowland, intersected by canals and occasionally relieved by woods.

11 M. Pisa, see p. 361. — The railway next traverses a beautiful and fertile district. To the left are the Monti Pisani, with the ruined castle on the Verruca (p. 373). — 16 M. Navacchio (tramway to Calci, see pp. 362, 373); $19^{1}/_{2}$ M. Cascina on the Arno, where on the festival of S. Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. The Apennines are visible on the left. — $24^{1}/_{2}$ M. Pontedera, a small town with 6700 inhab., at the confluence of the Era and Arno, where the road through the beautiful valley of the Era to Volterra diverges (see Baedeker's Central Italy). There is also a steam-tramway between Pisa and Pontedera.

26 M. La Rotta; 31 M. S. Romano. — 35 M. San Miniato al Tedesco; on the hill to the right lies the small town of that name, once a stronghold of Frederick Barbarossa, visited also by Henry VI., and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscany. The Cathedral, dating from the 10th cent., was remodelled in 1488, and embellished with statues in 1775.

41 M. Empoli (Alb. del Sole, Via Giuseppe del Papa 16; Rail. Restaurant), a town with 6700 inhab. and the seat of a bishop, lies in a fertile district on the Arno. In 1260, after the defeat of the Florentines on the Arbia, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. Empoli was the native place of the painter Jacopo Chimenti da Empoli (1554-1640).

The street from the station leads to the wide cross-street Via Giuseppe del Papa, at the end of which, on the right side of the principal Piazza, is the early-Renaissance church of S. Maria

di Fuori, with a dome. The nave is surrounded by a colonnade; the interior contains works of the Della Robbia's. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of S. Maria dei Scolopi, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (his earliest work, 1447).

A cross-street diverging to the right from the Via Giuseppe, still farther on, leads to the CATHEDRAL (Collegiata), with a Tuscan

façade, the lower part of which dates from 1093.

INTERIOR. To the left of the high-altar is a small museum; to the right a marble statue of "St. Sebastian, by Antonio Rossellino (1457), in a rich wooden frame adorned with two angels by Botticini, and two kneeling angels by Rossellino; above, God the Father by one of the Della Robbia's. To the left, over a beautiful wooden altar, a St. Andrew and John the Baptist by Francesco di Giovanni. Above the entrance two reliefs of the Madonna by Mino da Fiesole and one of the Della Robbia's.

To the right, near the cathedral, is the *Baptistery*, with a font of 1447, and a Pietà in fresco, in the style of Masaccio.

Railway to Siena and Chiusi, towards the S., see Baedeker's Central Italy. The train crosses the small river Pesa. On the left, before reaching Montelupo, we perceive the Villa Ambrogiana, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. — 45 M. Montelupo; the castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile Capraja on the opposite side. Hence the appellation Montelupo, 'mountain of the wolf', which was desirous of devouring the goat (capra).

The train now crosses the Arno, and slowly winds through the defile of the Gonfolina, through which the Arno flows. The heights are clad with pines and cypresses, below which is quarried the pietra serena, a kind of sandstone frequently employed in the construction of the palaces of Florence. The Ombrone, which falls into the Arno, is next crossed. — 52 M. Signa, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the opposite village of Lastra, is noted for its straw-plait. Steam-tramway to Florence (ca. 1 hr.). See Ouida's 'Signa'. — Near (54 M.) S. Donnino is Brozzi, with numerous villas which proclaim the proximity of the capital.

60 M. Florence, see p. 387.

51. Pisa.

Arrival. The Station (Pl. D, 7, below; *Restaurant, déj. 2, D. 3 fr.) is on the S. side of the town. Travellers are strongly recommended to stay at least one night in Pisa, enjoying the view from the Campanile at sunset (comp. p. 366) and seeing the frescoes at the Campo Santo (p. 366) by morning light. Those, however, who are unavoidably compelled to hasten their visit may leave their luggage at the station, and (guide quite unnecessary), proceed on foot (20 min.), or by flacre (1 fr.), or by omnibus (see p. 362) to the Piazza del Duomo (shortest route along Via Fibonacci and across the Ponte Solferino).

Hotels. On the Lungarno, N. side, best situation: "Hôtel Royal Victoria (Pl. b; D, 4), R. 3-5, L. 3/4, A. 1, B. 11/2. déj. 3, D. 5, pens. 10-12 fr.; "Grand Hotel (Pl. a; D, 4), R. 21/2-5, L. 3/4, A. 1, B. 11/2, déj. 3, D. 5, pens. 8-12 fr. — Europa & Roma (Pl. f; E, 4), Lungarno Mediceo 1, R., L., & A. 2-31/2, B. 1, déj. 21/2, D. 31/2, pens. 7-10, omn. 1/2 fr.; "Nettuno, with good trattoria, Lungarno Regio 7, R., L., & A. 21/2-4, B. 1, déj. 11/2, D. 31/2, pens. 7, omn. 1 fr.; Cervia, Via Tavoleria, near S. Frediano (Pl. 23; D, 3), cheap. — Near the Station: Grand Hôtel Minerve et Ville (Pl. g; D, 7), with hot-air heating and garden, R. 21/2-5, L. 3/4, A. 3/4, B. 11/2, déj. 3, D. 5, pens. from 9, omn. 1/2 fr.; Gr. Hôt. De Londres (Pl. h; C, 6), with large garden, R. 3, L. 3/4, A. 3/4, B. 11/2, déj. 3, D. 5, pens. 9, omn. 3/4 fr.; both well spoken of. — Hôtel National.enext door to the Minerva, R., L., & A. 3, B. 1, déj. 2, D. 3, pens. 8 fr.; Hôt. Du Commerce. Minerva, R., L., & A. 3, B. 1, dej. 2, D. 3, pens. 8 fr.; Hôt. DU COMMERCE, R., L., & A. 3 fr.; Hôtel Washington, three doors from the railway-station, plain but good, R. & A. 21/2 fr.

PENSIONS: Pension Inglese (Pl. e; C, 5), near the Ponte Solferino, pens. 5-7 fr.; Di Prete, Lungarno Regio, 2 Via Carraia, pens. 61/2-7 fr.

Restaurants. "Nettuno, D. incl. wine 4 fr.; Cervia; and most of the other hotels.

Cafés. *Fratelli Pietromani, Lungarno Mediceo, near the Ponte di Mezzo (beer); Ciardelli, Dell' Arno, Ussero, all in the Lungarno, N. side.

Cabs. With one horse: to or from the station 1 fr., trunk according to size 10-30 c.; per drive in the town 80 c.; first ½ hr. 1 fr., each additional ½ hr. 70 c. Outside the town (within a distance of 2 M.), per drive 1 fr. 60 c., first ½ hr. 1 fr. 40 c., each additional ½ hr. 80 c.; at night 20 c. more for each 1/2 hr. With two horses, one-third more.

Omnibuses. From the station (Pl. D, 7) to the Piazza del Duomo (Pl. B, 1); from the Ponte Solferino (Pl. B, 5) to the Politeama (Pl. G, 6); from the Piazza dei Cavalieri (Pl. D. 3) to S. Michele in the Viale Umberto

Primo (Pl. G, 7); fare 10 c.

Steam Tramways, beginning at the railway-station (Pl. D, 7), run to the S.W. viâ S. Pietro in Gardo (p. 372) to Marina (p. 372), six times daily in 3/4 hr.; and to the E. to Pontedera (p. 360) eight times daily in 11/4 hr. (fare 1 fr. 30, 80 c.); a branch, diverging at Navacchio (p. 360), runs to the N. across the Arno to Caprona and Calci (p. 373; from Pisa in 40, from Navacchio in 21 min.).

Post Office (Pl. 51), on the left bank of the river, below the Ponte di Mezzo. - Telegraph Office at the Prefettura (Pl. 48; E, 5), Lungarno Galilei (7-12). Physicians. Dr. Feroci (speaks English), Dr. Frascani (speaks French), Dr. Layfield (English).

Bookseller. Enr. Spoerri, Lungarno Regio 9.

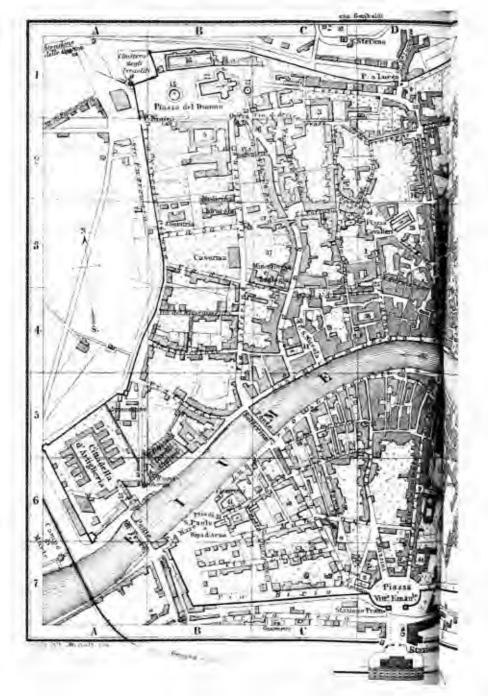
Bankers. Supino, Borgo Largo (Pl. D. 3); also the banks mentioned at Leghorn (p. 358). — Money Changers. Matteucci, Via Vittorio Emanuele. Photographers. Huguet & Van Lint, Lungarno Regio 1 (entrance below the Gr. Hotel; also sculptures in marble).

Baths. Bagni Ceccherini, Lungarno, N. side. Theatres. Regio Teatro Nuovo (Pl. E, 4), good operas, prices very

moderate; Politeama Pisano (Pl. G., 6).

English Church, Piazza S. Lucia, Via Solferino, nearly opposite the Pension Inglese, services at 11 and 3 from Oct. to May, H. C. at 8 or 11; chaplain, Rev. Nigel Honiss. — Waldensian Church, Via del Museo 9.

Climate. Pisa is partly sheltered on the E. and N.E. by the Monti Pisani (p. 373), while the lofty town-wall also affords no inconsiderable protection from the wind. The mean winter temperature is about 41/2° lower than that of the Riviera, and the usual daily range of temperature is much less. This equability is due in great measure to the humidity of the atmosphere occasioned by the proximity of the sea, the broad river, and other causes. Pisa is a well-known wintering-place for patients suffering from asthma, pneumonia, pleurisy, and other pulmonary complaints, but should be avoided by those who have much mucous discharge, as well as by rheumatic and gouty subjects. The best apartments are on the N. side of the Lungarno, the part of which between the Ponte di





Mezzo and the Ponte Solferino, called Lungarno Regio, is the sunniest and should be selected by invalids. The Lungarno Mediceo is less favourably situated. The rents of furnished rooms are moderate, but many landlords decline to let their rooms except for the whole winter. Living at an hotel is of course more expensive (pension 7-12 fr. per day), but the visitor is more independent. As the Lungarno is the chief centre of society in winter, invalids are recommended not to take rooms at a distance from it.

Pisa, a quiet town with 26,900 inhab., the capital of a province, is situated 6 M. from the sea, on both banks of the Arno. It was the Pisae of the ancients, and once lay at the confluence of the Arnus and Auser (Serchio), which last has now an estuary of its own.

Pisa became a Roman colony in B.C. 180. Augustus gave it the name of Colonia Julia Pisana, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, with the exception of a few scanty relics (p. 373) have disappeared. At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1025 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1030 and 1089 they again defeated the Saracens at Tunis, and in 1063 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands, and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from La Spezia to Cività Vecchia. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug., 1284 (p. 67), and the peace concluded in 1300 compelled them to evacuate Corsica and other possessions. In 1320 the pope invested the kings of Aragon with Sardinia, and Pisa was thus deprived of this important island also. The city was farther weakened by internal dissensions, and fell a victim to the ambition of the condottieri. In 1406 it was sold to Florence, but on the arrival of Charles VIII. endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the

Florentines, to whom it thenceforth continued subject.
In the History of Art Pisa occupied an important position at an early period, but was obliged to yield up its artistic precedence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany, owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly recur in the buildings. With the foundation of the CATHEDRAL of Pisa began the dawn of mediæval Italian art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of S. Maria della Spina (1230), that of S. Caterina (1253), and the Campo Santo (1283). In the 13th cent. Pisa was also important as a cradle of SCULPTURE, and gave birth to Niccold Pisano, a precursor of the Renaissance. Under what influences Niccold was trained is uncertain, but there is a marked difference between his works with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by Bonannus). His son, Giovanni Pisano, also noted as an architect, was no less famous than his father, whose antique style, however, he did not follow. Keen observation of nature and a highly picturesque style distinguish his works;

his figures are charged with passionate movement and great dramatic force. Arnolfo di Cambio, pupil of Niccolò Pisano, and Andrea Pisano, pupil of Giovanni, form links between the art of Pisa and that of Florence. Pisa also boasted of possessing Painters at an early period. The name of Giunta Pisano (first half of the 13th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that Cimabue was invited from Florence to embellish the apse of the cathedral, indicates the decline of native art, the development of which appears to have ceased entirely in the 14th century. The execution of the frescoes in the Campo Santo was committed exclusively to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his papils and to Sienese masters. Bufalmacco, the jester among the Italian painters, who is not a merely mythical personage, as has been supposed, is said to have assisted in executing the frescoes in the Campo Santo, but to what extent is unknown. In the 15th cent. Benozzo Gozzoli (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by one of his most important works.

The busiest part of the town and chief resort of visitors is the Lungarno, the series of broad and handsome quays extending along both banks of the river, throughout the whole length of the town. On the N. and more sheltered side, and particularly on the Lungarno Regio or Reale (Pl. C, D, 4), which is much frequented in the evening, lie most of the principal hotels and cafés. Churches and buildings in the Lungarno, see pp. 371, 372. — The river is crossed by four bridges. That in the centre is the old Ponte di Mezzo (Pl. D, E, 4); above it is the Ponte alla Fortezza (Pl. F, 5); and below it the Ponte Solferino (Pl. B, C, 5), completed in 1875, while outside the town is the Ponte di Ferro (Pl. A, B, 6).

The chief boast of Pisa is the **PIAZZA DEL DUOMO (Pl. B, 1), to which every visitor first directs his steps. The Cathedral, the Leaning Tower, the Baptistery, and the Campo Santo form a group of buildings without parallel, especially as it lies beyond the precincts of the town and therefore removed from its disturbing influences.

The **Cathedral (Pl. 22), erected after the great naval victory of the Pisans near Palermo (1063) by Busketus and Rainaldus in the Tuscan-Romanesque style, and consecrated by Pope Gelasius II. in 1118, was restored in 1597-1604 after a fire in 1595 which seriously damaged the nave. It is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 351/2 yds. in breadth in the interior, and covered with an elliptical dome over the crossing. This remarkably perfect edifice is constructed entirely of white marble, ornamented with black and coloured bands. The most magnificent part is the *Facade, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. It was imitated at Lucca, Pistoja, and other neighbouring cities, though generally with little success. The ancient Bronze Gates, destroyed in the fire of 1595, were replaced in 1602 by the present doors, with representations of Scriptural subjects, executed by Mocchi, Tacca, Mora, and others, from designs by Giovanni da Bologna. The only one of the old doors now existing, by Bonannus (12th cent.), representing 24 Scriptural scenes, is in the Crociera di S. Ranieri, or S. transept. The choir is also imposing. By the principal façade is the sarco-

phagus of Busketus (p. 364), with a curious inscription.

The Interior (usually entered by the last-mentioned door on the E. side, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered Renaissance ceiling, richly gilded, dating subsequent to the fire, the aisles are vaulted, and above them run triforia which cross the transept to the choir.

Nave. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. Wall, near the principal entrance, among them that of Archb. Rinuccini (d. 1582), by Tacca, to the left, and that of Archb. Giuliano de' Medici (d. 1660), to the right. On the pillar to the left of the S. door an old fresco of Christ and the Maries by Bernardo Falconi. The designs of the twelve altars are attributed to Mich. Angelo, the execution to Stagi da Pietra Santa. The large altarpieces are by Andrea del Sarto (Madonna and saints, at the 3rd altar on the right; injured), Lomi, Allori, Passignano, Salimbeni, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The beautiful bronze lamp which hangs in the nave was designed by Battista Lorenzi of Florence (1587). Its swaying is said first to have suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, St. Agnes, by And. del Sarto. Opposite is a Madonna by Perino del Vaga.

RIGHT TRANSEFT: 1st altar on the right, Madonna, by Perino del Vaga and Sogliani. At the end is the gorgeous Cappella di S. Ranieri, which contains a sarcophagus by Foggini and a Madonna in mosaic, by a Follower of Cimabue; the relief on the niche and the statues by Francesco Mosca (about 1600). A niche adjoining the chapel on the right contains an ancient statue of Mars, commonly revered as St. Ephesus. The Madonna and Child which adorn the basin for holy water at the entrance were de-

signed by Michael Angelo.

The Choir contains finely-carved stalls, with apostles, landscapes, animals, etc., attributed to Giuliano da Majano. The two angels in bronze on the right and left are by Giovanni da Bologna. The high-altar, overladen with marble and lapis lazuli, dating from 1774, was restored in 1825. Above it, Christ on the Cross, by Giovanni da Bologna. The two episcopal thrones are by Giov. Batt. Cervellesi (1536), the six reliefs by masters of the school of Giovanni Pisano. On the arch of the choir, angels by Dom. Ghirlandajo, unfortunately much retouched. The mosaics in the dome (Christ and St. John) are by Cimabue (begun about 1302); the figure of the Virgin was added in 1321. Of the paintings in the choir, SS. Margaret and Catharine on the right in front of the high-altar, and SS. Peter and John on the left, by And. del Sarto, are worthy of inspection; beyond the high-altar, "Abraham's Sacrifice, and Entombment by Sodoma; the four Evangelists by Beccafumi. The capitals of the two porphyry columns on the right and left, with figures of children, are by Stagi, the designs being attributed to Michael Angelo.

LEFT TRANSEPT. Over the Cappella del SS. Sagramento, the Annunciation in mosaic by a Follower of Cimabue. The altar, richly decorated with silver by Foggini, was presented by Cosimo III.; behind it, Adam and Eve, a basrelief by Mosca, by whom the other statues were also executed.

In the CATHEDRAL MAGAZINE (permesso at the Uffizio dell' Opera, Piazza del Duomo 3) are most of the remains of the former pulpit, erected in 1302-11 by Giovanni Pisano, and taken to pieces and partly destroyed after the fire of 1595. A few fragments are in the Campo Santo (p. 366).

The *Baptistery (Battistero; Pl.15), begun in 1153 by Diotisalvi, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (100 ft. in diameter), surrounded by

half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (190 ft. high, restored in 1856). It has four entrances. The main portal has elaborately adorned columns, with reliefs of the Months to the left, and sculptures of the beginning of the 13th cent. and a Byzantine relief above. Still higher is a Madonna by Giov. Pisano.

The Interior (closed; visitors knock at the principal entrance; fee 20-30 c.) rests on eight columns and four piers, above which there is a simple triforium (restored). In the centre is a marble octagonal Font, by Guido Bigarelli of Como (1246), and near it the famous hexagonal *Pulpit, borne by seven columns, by Niccold Pisano, 1260; the reliefs (comp. pp. 368, 369) on the pulpit are: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment; the spandrels Prophets and Evangelists; above the columns, the Virtues. — Fine echo.

The *Campanile, or clock-tower, begun by the architects Bonannus of Pisa and William of Innsbruck in 1174, and completed by Tommaso Pisano in 1350, rises in eight different stories, which, like the Baptistery, are surrounded with half-columns and six The best view of this tower, which vies in beauty with the cathedral, is obtained from the S. side, where the inclination is least noticeable. Owing to its remarkable oblique position, 13 ft. out of the perpendicular (height 179 ft.), it is usually known as the Leaning Tower. The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that the S. side sank in the course of building, and that the upper stories were added in a curved line, strengthened on the N. side. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The *View from the platform, embracing the town and environs, the sea to the W., and the mountains to the N.E., is very beautiful (best at sunset, with brilliant lights over the Carrara Mts.). A good staircase of 294 steps leads to the top. Visitors are not permitted to ascend alone, but the custodian (50 c.) will if necessary provide a second person (20 c.). The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The **Campo Santo (Pl. 16), or Burial Ground, was founded by Archbp. Ubaldo, 1188-1200 (open on week-days from morning till dusk, 1 fr.; Sun. and holidays 9-1, free; visitors knock at the door to the left). After the loss of the Holy Land the archbishop conveyed 53 ship-loads of earth hither from Mt. Calvary, in order that the dead might repose in holy ground. The structure which surrounds the churchyard was begun in 1278 by order of the senators of the city, and completed in 1283 by Giovanni Pisano, in the Tuscan-Gothic style. It is 138 yds. in length, 57 yds. in width, and 48 ft. in height. Externally there are 43 flat arcades resting on 44 pilasters, the capitals adorned with figures. Over one of the two entrances is a marble canopy, with a Madonna by Giovanni Pisano (?).

In the interior the green quadrangle is surrounded by a spacious cloister, with open, round-arched windows filled with beautiful tracery. Three chapels adjoin the cloister; the oldest is to the right of the entrance, in the centre of the E. side, with dome of later date. The walls are covered with *Frescoes by painters of the Tuscan school of the 14th and 15th centuries, unfortunately in bad preservation and hardly seen to advantage except by morning light. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

Faintings. To the right of the chapel, on the E. Wall: Ascension, the doubting Thomas, and Resurrection, by a Follower of Giotto, said by Vasari to be Buffalmacco, end of 14th cent.; the Crucifixion is by an inferior hand.

On the S. Wall: **Triumph of Death: to the left are represented the retired life of the pious hermit and the worldliness of the wealthy, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures; in the centre is Death, invoked in vain by the poor and wretched; then contests of angels and devils for the souls of the deceased; to the right, the eternal happiness of the blessed, who are protected by angels. Next is the "Last Judgment (attitude of the Judge celebrated and imitated even by Fra Bartolommeo and Michael Angelo). These two are attributed by Vasari to Andrea Orcagna, but modern critics believe they are the work of Ambrogio and Pietro Lorenzetti of Siena (ca. 1340), by whom are perhaps also the frescoes on the E. wall and the two following pictures, Hell and the Life (temptations and miracles) of the holy hermits in the Theban wilderness, which Vasari ascribes to Bernardo Orcagna and Ambrogio Lorenzetti. Above the entrance is a Madonna 'in excelsis' by F. Traini. — Between the two entrances, the life of St. Ranieri, the tutelary saint of Pisa; the three upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) completed by Andrea da Firenze in 1377 (erroneously attributed to Simone Memmi and others); the three lower and better-executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured) were painted by Antonio Veneziano about 1386. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but

the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably portrayed by Spinello Aretino about 1390, but now almost obliterated. — Lastly, the history of Job, by Francesco da Volterra (erroneously attributed to Giotto), begun in 1371, in bad preservation.

On the W. Wall no paintings of importance.

On the N. Wall the history of Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then in the upper series, Creation of man, the Fall, Expulsion from Paradise, Cain and Abel, Building of the ark, Deluge, and Noah's sacrifice, by Pietro di Puccio of Orvieto, about 1390 (erroneously attributed to Buffalmacco).

— The lower series and all the following paintings on the N. wall are by Benozzo Gozzoli of Florence, 1469-85, twenty-three 'Representations from the Old Testament, admirably executed 'a tempera': Noah's vintage and drunkenness (with the 'Vergognosa di Pisa', or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of contemporary celebrities, Cosimo de' Medici, his son Pietro, and his grandsons Lorenzo and Giuliano), the history of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the walls of Jericho, history of David, Solomon and the Queen of Sheba; these last much injured. 'The first of these frescoes, the Vintage, is the most pleasing composition,

and the most striking one for the richness of its episodes, its architecture, and its landscape. In the midst of the short-comings of the others, however, Benozzo has moments of luck, and they reveal occasional pretty episodes and fair bits of composition' (C. & C.). Benozzo's tomb is in the pave-

ment, below the Nereid Sarcophagus, No. XXVIII.

Sculptures and Monuments. W. End. In the corner to the left, Etruscan vase on a column. Then, No. 7. Ancient palm frieze with dolphins and tridents, the back carved in the 13th century. - XI. Ancient sarcophagus, perhaps originally a bath. - Memorial-tablets of the Pisans who fell in 1848 in the battles for the independence of Italy. - Monument of Carlo Mossotti, the natural philosopher, by Dupré. Behind, Monument (No. 46) of Count della Gherardesca (14th cent.) and Monument (GG) of Emp. Henry VII. of Luxembourg, protector of Pisa as a partizan of the Ghibellines (d. 1313 at Buonconvento), by Tino da Camaino of Siena (1314), originally erected in the choir of the cathedral. - Two Roman sarcophagi, on which rest figures from Etruscan tombs; between them, a statue of Giovanni Pisano, by Salvini (1875). — On the wall above, the chains of the ancient harbour of Pisa, captured by the Genoese in 1362; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; the second chain was restored by the Genoese in 1860. — Bust of Cavour by Dupré. - LL. Sarcophagus of Bishop Ricci (d. 1418), of the later Pisan school. Several modern monuments. — 50. Madonna of the 14th cent., placed on a late-Roman capital. - 52. On a broken column, antique marble vase with fine Bacchanalian representation, from which Niccolo Pisano borrowed the figures of the High Priest on the pulpit in the Baptistery.

N. Side. 57. Large Greek relief from a tomb, representing a sitting lady with her attendant (much injured). - 59. Architrave with sculptures of the 11th cent. (History of St. Sylvester and Baptism of Constantine).

— *62. Madonna, by Giovanni Pisano. — Roman sarcophagi. — 65, 68. Symbols of the Evangelists (13th cent.). — XVI. Fine Roman sarcophagus with centaurs and Bacchantes. - The CAPPELLA AMMANATI contains remains of a large fresco from the church of S. Maria del Carmine at Florence, which was destroyed by fire, attributed to Giotto. On the left the tombstone of Ligo degli Ammanati (d. 1359). — Farther on, *78. Head of Mars (replica at Munich). — 88. Head of Serapis. — XVIII. Roman sarcophagus (with reliefs of Cupid and Psyche), on which are placed two beautiful ancient sculptures (head of a woman, male torso) and a relief-sketch of the Pisan School. - XIX. Roman sarcophagus with Bacchanalian scene, upon it the bust of Isotta, wife of Sigismondo Malatesta of Rimini, ascribed to Mino da Fiesole. — XXI. *Late-Roman sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Niccolò Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here.—
XXIV. Roman sarcophagus with Cupid and Psyche.— XXV. Roman sarcophagus with Amoretti. On each of these sarcophagi is an antique foot. — In the chapel are a coloured terracotta altar by Aug. Urbanius (1520) and the tombs of two bishops of the 14th century. — XXVI. Roman sarcophagus with relief of a wedding. — 98. Several Egyptian antiquities. - XXVIII. Roman sarcophagus with sea-deities. - XXIX. Roman sarcophagus with Bacchanalian reliefs and the death of Pentheus on the cover. - 116. Etruscan urn, with contest with a monster. - 125. Sitting statue, supposed to be the Emp. Henry VII., surrounded by four of his counsellors (14th cent.). - 120. Etruscan urn, with the death of Priam. -XXX. Roman sarcophagus with the hunt of Meleager. - XXXI. Sarcophagus; above it, an old relief of the harbour of Pisa and a coat-of-arms of 1157. - XXXII. Roman sarcophagus with a battle of barbarians.

E. End. XXXIII. Large sarcophagus with a representation of the Muses. - 134. Griffin in bronze with Cufic inscriptions. — By the wall, tomb of Ph. Dezio (d. 1535), by Stagi. In front, farther on, Statue of Leonardo Fibonacci by G. Pagganucci. — Statue of Paolo Savi, the ornithologist, by V. Consani (1887). - Monument of Count Mastiani, with the sitting statue of his mourning widow ('l'inconsolabile'), by Bartolini (1842). - Beyond it the large monument of the relatives of Gregory XIII. by Bart. Ammanati. — Busts of the jurists Franc. Carrara, by Ett. Ferrari (1890), and Giov. Carmignani, by Dupré (1881). — Monument of the minister Salvagnoli (d. 1861) by Fantacchiotti. — Monument of the singer Angelica Catalani (d. at Paris 1849), by Costoli. — 128. Etruscan altar with rams' heads. — Monument of Viviani, the scholar (d. 1697). — Statue of Niccolò Pisano by Salvini (1862). — 142. Column with three allegorical figures from the cathedral-

pulpit, by Giovanni Pissano (see p. 365).

S. Side. 152, 154. Inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. — 153, 166, 168. Roman milestones. — XXXIX. Roman sarcophagus with the rape of Proserpine, on which are placed busts of Cæsar (?) and Hadrian, and a head of M. Agrippa in basalt. — 176. Roman sarcophagus, with Amoretti in the circus; on it is placed a head of Venus (freely restored). — XLI. Roman mosaic found near the cathedral in 1860. — 186. Roman sarcophagus with circus games and sculptures of the 13th century. — XLII. Roman sarcophagus, on which are placed Etruscan urns, with Alcestis in the middle. — 182. Sculpture of the 12th century. — Ornamented slabs of the 12th century. — I. Roman sarcophagus with marine deities. — II. Contest of Romans and barbarians; above, Statuettes of the Pisan School. — III. Roman sarcophagus-vith hunting-scenes. — IV. Similar relief with sea-animals; upon it, modern bust of Brutus. — V. Early Christian sarcophagus with a representation of the Good Shepherd. — 16. Relief from the tomb of the Uppezinghi (14th cent.). — VI. Roman sarcophagus, on which are placed two statuettes of the Pisan School and a St. Clara (14th cent.). — VIII. Fragment of a sarcophagus with Bacchanalian representation. — 32. Emblems of the Evangelists (13th cent.). — IX. Roman sarcophagus with Diana and Endymion. — Beyond the entrance: 27. Unfinished statuette of the Virgin, of the school of Giov. Pisano. — AA. *Monument of the oculist Andrea Vacca (d. 1826) by Thorvaldsen: Tobias curing his father's blindness. — Opposite, ancient sarcophagia and imitation of a Roman sarcophagus (No. LIV.) with lions by Biduinus (12th cent.). — 32. Architrave with Christ and the emblems of the Evangelists, by Tommaso Pisano (14th cent.). — Large altar-piece with Madonna and saints, by Tommaso Pisano (14th cent.). — CC. Tombstone of Count Algarotti (d. 1764), erected by Frederick the Great. — In the garden between the

A visit to the Campo Santo by moonlight is very impressive (notice

must be given to the custodian previously).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be amply rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

Following the Via dell' Arcivescovado to the E. from the Piazza del Duomo, and taking the Via delle Vaggiola, the second sidestreet on the right, we reach the Romanesque church of S. Sisto (Pl. 36; C, 3), founded by the Pisans to commemorate several of their victories on the day of S. Sisto, 6th Aug., 1089. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

The central part of ancient Pisa, and the forum of the republic, is the PIAZZA DEI CAVALIERI (Pl. D, 3), formerly degli Anziani, a few yards to the E. of San Sisto. In this piazza, which was remodelled in the 16th and 17th centuries, rises—

S. Stefano ai Cavalieri (Pl. 18), the church of the knights of the Order of St. Stephen, built in 1565-96 from designs by Vasari;

façade designed by Buontalenti. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by Cristofano Allori, Jacopo da Empoli, and others. At the 2nd altar to the left a Nativity by Alessandro Allori (1564). Excellent organ.

The Palazzo Conventuale dei Cavalieri, adjoining the church, altered by Vasari, is now a school; above the windows are busts of six masters of the order; in front of the building a marble Statue of the Grand-Duke Cosimo I., designed by Giov. da Bologna and executed by Francavilla (1596). Opposite to it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly Torre dei Gualandi alle Sette Vie, in which Archbp. Ruggieri degli Ubaldini caused Count Ugolino dei Gherardeschi with his sons and nephews to be starved to death in 1288 as a punishment for treason, as described by Dante in the 33rd canto of his Inferno.

On the right, in the VIA S. FREDIANO (No. 9), leading from the Piazza dei Cavalieri to the Arno, is the old Accademia di Belle Arti (Pl. 1; D, 3), founded by Napoleon in 1812, now a Scuola Industriale. — Farther on is the Romanesque church of S. Frediano (Pl. 23), with ancient columns in the interior, as important as S. Pierino (p. 371) for a critical study of Pisan ecclesiastical architecture. Still farther is the —

University (La Sapienza; Pl. 58, D4), a large edifice of 1493, extended in 1543, with a handsome early-Renaissance court, in which is a monument to the students who fell in 1849 and 1859. The Library contains 50,000 vols. and several valuable MSS. (including the famous Statuto di Pisa, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I. in 1542, is now provided with a staff of about 60 professors, and is attended by 600 students. The celebrated Galileo was appointed professor of mathematics here in 1610. — Connected with it are the Museum of Natural History (Pl. C, 3; entrance Via del Museo 6), founded in 1596, chiefly illustrative of the ornithology and geology of Tuscany, and the Botanical Garden (Pl. 37, C 3; ring at the gate in the Via Solferino, opposite the barracks), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated Cesalpino, and transferred in 1595 to the present site, which was laid out by Giuseppe Benincasa. Fine cedars of Lebanon.

In the N.E. QUARTER of the town the churches of S. Caterina and S. Francesco deserve notice.

S. Caterina (Pl. 17; E, 2), which was erected about 1253, possesses an interesting façade in the Pisan-Gothic style.

INTERIOR. To the left of the entrance the monument of Archbishop Simone Saltarelli, by Nino Pisano, 1342. Altarpiece (3rd on the left) of St. Thomas Aquinas, with his glory, by Francesco Traini, 1341. In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul by Fra Bartolommeo and Mariotto Albertinetti.

The church stands in a pleasant piazza, shaded with planetrees, and embellished with a Statue of Grand-Duke Leopold I. (d. 1792), in Roman garb, by Pampaloni, erected in 1832.

S. Francesco (Pl. 10; E, F, 3), a Gothic edifice (13th cent.) with

a handsome campanile, was, with the adjoining cloister, fitted up in 1893 as the Museo Civico, and contains chiefly works of the earliest

Tuscan painters and sculptors (adm. daily 10-4).

The First Cloister dates from the close of the 15th cent. (Renaissance). In the choir of the church are ceiling-frescoes by Taddeo Gaddi (1342); in the sacristy are frescoes by Taddeo Bartoli (1397; Death of the Virgin, Apostles at the house of the Virgin); and in the chapter-house are frescoes by Niccolò di Pietro Gerini (1392). — Second Cloister: Fragments of Pisan sculptures of the 14-15th centuries. — We pass through two rooms containing portraits of grand-dukes of Tuscany, etc., and enter the Museum. In the Hall: Worked tapestries from Florence and Flanders, of the 16-17th centuries. Room I. Choir-books, etc., with miniatures (12-14th cent.). — In the following rooms are paintings of the 13th-16th centuries. R. II. Giunta Pisano; R. III. Sim. Martini; R. IV. Franc. Traini; R. V. Barnaba da Modena, Pietro Lorenzetti, Spinello Aretino, Taddeo Bartoli; R. VI. Fra Angelico da Fiesole, Benozzo Gozzoli, Zenobio Machiavelli, fragment of a fresco by Dom. Ghirlandajo; R. VII. St. Catharine, of the Dutch School; R. VIII. Raffaellino del Garbo, Sodoma (Madonna and saints, 1542), Sogliani, Puligo, Beccajumi; R. IX. Ciyoli, Franc. Vanni, Riyaud. — R. X. Portraits of princes (17-18th cent.). — R. XI. Pisan sculptures (14-15th cent.). — R. XII. 'Giuco del Ponte' (bridge-game), paintings and apparatus. — R. XIII. Florentine tapestry. — R. XIV. Pisan sculpture (Annunciation by Nino Pisano); modern model of Giov. Pisano's pulpit (p. 365). — R. XV. Sketches for paintings in the cathedral (18-19th cent.).

In and near the Lungarno are several other interesting build-

ings, with which we may terminate our walk.

S. Niccola (Pl. 11; C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine Abbey, has an obliquely placed Campanile, which contains an admirable winding-staircase ascribed to Niccold Pisano. — The Piazza in front of the church is adorned with a Statue of Ferdinand I., 1595, by a pupil of Giambologna.

In the Lungarno Regio (p. 364) is the Palazzo Lanfreducci (Pl. 47), now Uppezinghi, designed by Cosimo Pagliani, with the fragment of a chain over the entrance, with the motto 'alla giornata'. It contains on the 2nd floor a small collection of pictures, including Guido Reni's 'Divine and Earthly Love'.

A little to the E., just before the Ponte di Mezzo, rises the *Palazzo Agostini, a fine Gothic brick edifice of the 15th cent., on the groundfloor of which the Caffè dell' Ussero is now established.

— (Nearly opposite to it, on the left bank of the river, is the Loggia de' Banchi; see p. 372.)

At the N. end of the Ponte di Mezzo is the Piazza Garibaldi (Pl. D, E, 4), with an excellent Statue of Garibaldi, by Ett. Ferrari (1892; good reliefs on the pedestal). — In the Via del Borgo, close to the Ponte di Mezzo (p. 364), rises —

S. Michele in Borgo (Pl. 29; É, 4), an ancient basilica, with a very old crypt. The façade, which is said to have been designed by Niccolò Pisano (but more probably by his pupil Fra Guglielmo), was partly rebuilt in the Gothic style in the 13th century.

The mosaic flooring in S. Pierino (Pl. 32; E, 4), near the Piazza Cairoli, is of early Christian origin, and some of the columns

are antique.

In the Lungarno Mediceo (to the E. of the Ponte di Mezzo) is the Palazzo Lanfranchi (now Toscanelli), erroneously attributed to Michael Angelo, and occupied by Lord Byron in 1822. Farther on is the Piazza Mazzini, with a marble Statue of Mazzini (1883), and at the end of the Lungarno is the Porta alle Piagge (see below).

On the LEFT BANK OF THE ARNO, near the Porta a Mare, at the W. end of the town, is situated -

*S. Paolo a Ripa d'Arno (Pl. 31; B, 6), a basilica with nave and aisles, dating in its present form from the 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badlypreserved frescoes of 1400.

Farther to the E., beyond the Ponte Solferino (p. 364), rises -*S. Maria della Spina (Pl. 26; C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the French Gothic style, erected in 1230 for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of Giovanni Pisano and by Nino, the son of Andrea Pisano (key kept at the opposite house). The church has recently been skilfully restored and raised by 3 ft.

Near the Ponte di Mezzo (see pp. 364, 371; Pl. D, 4) are situated the Loggia de' Banchi (Pl. 57), erected in 1605 by Buontalenti, now the corn-exchange, and the handsome Palazzo del Comune (Pl. 39; formerly Gambacorti). The latter contains the newly-arranged Archivio di Stato, or the city-archives, which occupy ten rooms, and comprise 15,995 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cour de Lion in 1192, and others of very early date; catalogue kept by the custodian).

The octagonal church of S. Sepolero (Pl.35; E, 5), of the 12th cent., is now largely restored. - At the end of the Lungarno Galileo, farther up the river, opposite the Ponte alla Fortezza (Pl. F, 5), is a passage leading to a narrow street with the house in which the great astronomer Galileo Galilei was born (1564; d. 1642; memorial tablet).

Environs. Outside the Porta alle Piagge (see above) the right bank of ENVIRONS. Outside the Porta alle Plagge (see above) the right bank of the Arno is bordered by the pretty gardens of the Viale Umberto Primo, in which is the Politeama Pisano (Pl. G, 6). Pretty view (to the left) of the Monti Pisani (p. 373). — Outside the Porta Nuova (Pl. A, B, 1, 2), between the Maltraverso Canal and the right bank of the Arno, about 2½ M. in the direction of the sea, is situated the Cascine di S. Rossore, a farm founded by the Medici (generally accessible with permesso only), with farm founded by the Medici (generally accessible with permesso only), with fine plantations of pines, now a royal shooting-lodge. — On the coast, about 1½ M. farther, lies II Gombo, an unpretending sea-bathing place, with a royal château, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His remains were afterwards burned in presence of Byron, Leigh Hunt, and Trelawny, and the ashes deposited near the pyramid of Cestius at Rome.

A steam-tramway (p. 862) unites Pisa with the small bathing-resort of Marina or Bocca d'Arno (Hôtel Ascani, pens. in summer 7, in winter 5 fr.), 6 M. to the S.W., at the mouth of the Arno, with a beautiful pineforest. About halfway on the old post-road to Leghorn, opposite S. Rossore, is situated the ancient basilica of S. Pietro in Grado, erected before the year 1000, containing beautiful antique columns and capitals, occupy-

the year 1000, containing beautiful antique columns and capitals, occupy-

ing the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The faded paintings in the interior are probably by Giunta Pisano (13th cent.); the font is ascribed to Giovanni Pisano. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present

coast was formed by alluvial deposits.

The Monti Pisani, a range of hills about 5 M. to the E., are very picturesque. In the Valle dei Calci (steam-tramway to Calci, see p. 362), lies La Certosa, or the Carthusian Abbey, a fine structure of 1367, with church and cloisters, restored in 1814. Permission to visit it is obtained in the Prefecture at Pisa. Round it are groves of olives; and above it rises La Verruca (1765 ft.), with ruins of a castle of the 15th cent., commanding a delightful prospect. — The excursion may be continued from the Verruca to the N. to Monte Pruno (2850 ft.) and Monte Serra (3010 ft.), the highest summit of the Monti Pisani, and thence down viâ Colle di Compito to Lucca (see below). — Extensive views are also commanded by the Monte Facta (2720 ft.) and the Spuntone di S. Allago (2840 ft.) which is ascended in 3-4 hrs. viâ Asciano (to which a carriage should be taken).

52. From Pisa to Florence viâ Lucca and Pistoja.

621/2 M. RAILWAY in 33/4-41/2 hrs. (fares 11 fr. 45, 8 fr., 5 fr. 15 c.). Express trains also run between Pistoja and Florence, with higher fares.

The line crosses the Arno, skirts the E. and N. sides of Pisa (fine view of the cathedral), and intersects the fertile plain between the Arno and Serchio. — $5^1/2$ M. Bagni di San Giuliano, at the base of the Monti Pisani, known to the ancients as Aquae Calidae Pisanorum, are much frequented in summer. Il Pozzetto is the warmest spring (104° Fahr.), Bagno degli Ebrei the coolest (82°). Many Roman antiquities have been found here. — At $(7^1/2$ M.) Rigali the line approaches the Serchio, and beyond $(9^1/2$ M.) Ripafratta, with its imposing ruined castle, describes a complete semicircle round the beautifully-formed Monte S. Giuliano, which, as Dante says (Inferno, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 15 M. Lucca.

Lucca. — Hotels (no omnibuses meet the trains; cab, 1 fr.). CROCE DI MALTA (Pl. a; C, 2, 3), well spoken of, R. 2½ fr., L. 50, A. 50, B. 1 fr. 20 c.; Universo (Pl. b; D, 3); Albergo & Trattoria Coroma, in the Via Nazionale, near the Piazza Grande, clean, R., L., & A. 2½ fr.; Campana (Pl. c; C, 3).

Restaurants. *Rebecchino, in the Piazza; *Trattoria Alpina, Via Nazionale, unpretending; Rail. Restaurant. — Café Dinucci, in the Piazza.

Post Office in the Palazzo Pubblico (Pl. 10; C, 3).

Principal Attractions (1 day). S. Frediano; S. Michele; Picture Gal-

lery; Cathedral; Walk on the ramparts. - Comp. Plan, p. 372.

Lucca, formerly the capital of the duchy of that name and now of a province, with 20,400 inhab., is an antiquated place situated in a fertile plain, with well-preserved fortifications, and many interesting churches. 'Lucca l'industriosa' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods and oil. Lucca is one of the pleasantest provincial towns in Italy.

Lucca (Roman Luca) was founded at a very remote period. It first belonged to Etruria, afterwards to Liguria, and after its capture by

the Romans in 177 B.C., it was garrisoned by a Roman colony and was included in the province of Gallia Cisalpina. In B. C. 56, Julius Caesar, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B. C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of the Roman Amphitheatre near S. Frediano. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in the 12th cent. a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to Uguccione della Faggiuola of Arezzo, the warlike governor of Pisa. Dante resided with his friend Uguccione at Lucca in 1314, and there became enamoured of the youthful Gentucca (Purgatorio xxiv. 23), but he does not describe the inhabitants in very flattering terms (Inferno xxi. 41). After the expulsion of Uguecione, Lucca fell in 1322 into the hands of the powerful Castruccio Castracani degli Interminelli of Lucca, who was also master of Pisa and Pistoja. On 23rd Sept. 1325, he defeated the Florentines at Altopascio, and in 1327 was nominated imperial governor of Tuscany by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was Mastino della Scala; it subsequently came into the possession of Pisa, but in 1369 purchased its freedom from Charles IV. for 300,000 florins, and remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister Elisa Bacciocchi;

1805 Napoleon gave Lucca as a principality to his sister Elisa Bacciocchi; in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who in 1847 ceded it to Tuscany.

In the HISTORY OF MEDIÆVAL ARCHITECTURE, Lucca, like Pisa, occupied an important position at a very early period. The churches of S. Frediano and S. Michele were both founded upwards of a thousand years ago, though probably little now remains of the original edifices. The columns in S. Frediano, like those of the early Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent., Matteo Civitati (1435-1501), one of the most pleasing sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style somewhat resembles the best pictures of that period, and, though full of life, is of a graceful and gentle character, contrasting especially with Donatello. — The pictures of Fra Bartolommeo in the cathedral and the Palazzo Pubblico

are also worthy of notice.

Immediately on quitting the station, we perceive above the ramparts, to the right, the handsome cathedral, which we reach in 10 min. through the Porta S. Pietro.

The *Cathedral of S. Martino (Pl. 1; D, 3) was erected in 1060-70 in the Romanesque style by Bishop Anselmo Badagio (afterwards Pope Alexander II.), but afterwards frequently restored. The choir-apse and the aisles date from the original building, though the latter received Gothic windows and buttresses (chiefly on the N. side) in the course of an extensive restoration in the latter half of the 14th cent., when the nave and transepts were rebuilt in the Gothic style. The sumptuous façade, added by Guidetto in 1204, is embellished with a fine group of St. Martin and the beggar (13th cent.). The labyrinth on the pier to the right symbolises the erring paths of human life. The ornamentation inside the vestibule was begun in 1233; the reliefs represent the history of St. Martin and the emblems of the Months. Over the door is St.

Regulus on the right, and a Descent from the Cross on the left by Niccold Pisano (spoiled); below, Adoration of the Magi, of Pisano's school. The church is entered by three doors of carved wood.

The *Interior (altar-pieces all covered on week-days), which has recently undergone a thorough restoration, is in the form of a Latin cross, with nave and aisles 91 yds. in length, transept 39, and nave 28 yds. in width. The nave has pillars and round arches, above which, as in northern Gothic churches, is a triforium (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally. The old frescoes on the vaulting were restored in 1858.

The stained glass in the side-windows is modern, those in the choir by Pandolfo di Ugolino da Pisa (1485). — 1st Altar on the right, Nativity by Passignano; 2nd, Adoration of the Magi, by F. Zucchero; 3rd, Last Supper, by Tintoretto; 4th, Crucifixion, by Passignano; "Pulpit by Matteo Civitali, with rich ornamentation (1498). Above the adjoining entrance to the sacristy is an organ-screen of 1481. — In the Sacristy a "Madonna with SS. Clement, Peter, Paul, and Sebastian; above, a Pieta, below a fine predella by Dom. Ghirlandajo. On the wall St. Petronilla, by Daniele da Volterra. The holy water font is by the same master. — The *Croce dei Pisani, in the treasury, beautifully executed in 1350 by Bettuccio Baroni, in silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special permission, to

be procured on the previous day; apply to the custodian).

The RIGHT TRANSEPT contains the beautiful marble Monument of Pietro a Noceto, secretary of Pope Nicholas V., by Matteo Civitali (1472); by the same master, on the wall to the right, is the simple tomb with bust of Count Domenico Bertini (1479); also in the following Cappella del Sacramento (enclosed by a railing) two *Angels in an attitude of adoration and (adjoining the choir) the Altar of St. Regulus, with St. Sebastian and John the Baptist and beautiful reliefs (1484). To the left of the choir the ALTAR OF LIBERTY, which Lucca recovered in 1369 from Emp. Charles IV. (inscription: Christo liberatori atque divis tutelaribus), with a Resurrection by Giov. da Bologna (1579). In the following CAPPELLA DEL SANTUARIO, a **Madonna with SS. Stephen and John and a beautiful angel with a musical instrument, by Fra Bartolommeo (1509; in excellent preservation): 'a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesses of the brush, bathed in a warm and airy vapour, and firm of outline and touch' (C. & C.). The the a Warm and arry vapour, and firm of outside and total of the decorations of the pilasters are by Civitali. — The LEFT TRANSEPT contains the a Sarcophagus of Ilaria del Carretto (d. 1405), by Jacopo della Quercia (1413), one of the earliest works of the Renaissance.

In the Nave is "It Tempierro, a small octagonal chapel of marble, partially gilded, erected in 1484 by M. Civitali, and containing the Volto Santo di Lucca, an ancient crucifix in cedar-wood, said by tradition to have been made by St. Nicodemus, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of St. Sebastian, also by Civitali.

In the LEFT AISLE, 5th altar (from the entrance), Visitation of the Virgin. by Jacopo Ligozzi. — Over the 2nd altar, Presentation in the Temple, by Al. Allori. On the left of the entrance, Descent from the Cross, and St. Nicodemus carving the Volto Santo, frescoes by Cosimo Rosselli. On the pavement of the nave, inlaid work of coloured stones, representing Solomon's Judgment.

The CHAPTER LIBRARY is very rich in mediæval miniatures.

At the back of the cathedral is the Archiepiscopal Palace, and beyond it the small Gothic chapel of Sta. Maria della Rosa (1333).

S. Giovanni (Pl. 4: D, 3), near the cathedral, is a basilica of

the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the Madonna with the Apostles of the 12th cent., and groups of animals on the right and left.

In the Interior the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are probably ancient. In the left aisle a monument to Giov. Farina (d. 1847). — Adjoining the left transept is a venerable Baptistery, with a Gothic vaulted roof of the 14th century. On the left wall is a St. Catharine, a freeso of the 15th century. An ancient font, more than 6 ft. below the present level of the pavement, has been exhumed in the centre since 1887.

A little to the N.W. stands the small church of S. Giusto, with a fine portal of the 12th century. Near this spot stood the palace of the Lombard kings.

Farther to the W. is the PIAZZA GRANDE (Pl. C, D, 3), where a monument, by Bartolini, was erected to the Duchess Marie Louise in 1843, in recognition of the service rendered by her to the town in constructing an aqueduct in 1823-32. In the adjoining PIAZZA DEL GIGLIO (Pl. D, 3) is a marble Statue of Garibaldi, by Lucchesi (1889).

On the W. side of the Piazza Grande is situated the Palazzo Provinciale (Pl. 10; C, 3), formerly Pal. Ducale, begun in 1578 from designs by Ammanati, but still incomplete. On the first floor is a *Picture Gallery (Pinacoteca; open daily 10-2, free, except on Mondays and high festivals; at other times 1 fr.); entrance in the archway leading to the second court.

I. Room. 3. And. del Sarto, Holy Family (replica of that in the Palazzo Pitti); 5. Pontormo, Giuliano de' Medici; 12. Sodoma, Christ (retouched); 15. Tintoretto, St. Mark releasing a slave (small replica of that in the Accademia at Venice, p. 262); 20. Guido Reni, Crucifixion, with saints; 23. A. Bronzino, Don Garzia de' Medici; 25. A. Bronzino, Ferdinando de' Medici; Yasari, 29. Immaculate Conception, 27. St. Eustace, 30. St. Blaise; 31. Unknown Artist, Portrait of a boy; 37. Amico Aspertani, Madonna with saints; 39. Sustermans, Vittoria della Rovere with her son Cosimo III. de' Medici; 40. Tintoretto, Portrait; 42. Brea di Nizza, Madonna with saints; 45. Tintoretto, Portrait; 46. Marco Vecelli (not Titian), Holy Family and St. Catharine (injured); 60. Beccofumi, Moderation of Scipio; 63. P. Paolini, Birth of John the Baptist; 70. Bronzino, Cosimo I. de' Medici.— A case in the centre contains coins and medals; another at the endwall contains antiquities in gold and bronze.

wall contains antiquities in gold and bronze.

II. Room. 1. Batoni, St. Bartholomew; 2. P. Paolini, Madonna with saints (1643). *3. Fra Bartolommeo, Madonna della Misericordia, with portraits of the Moncalieri family, of 1615 (formerly in S. Romano), injured by restoration. — 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutiæ unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends' (C. & C.). On an easel, *Giulio Romano, Madonna (with the features of Raphael's 'Fornarina' in the Palazzo Barberini at Rome); 9. Domenthino, Samson; *10. Fra Bartolommeo, God the Father with Mary Magdalen and St. Catharine of Siena, 1509 (formerly in S. Romano), also injured by restoration. — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of

Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the Tenth' (C. & C.).

III. Room. 1. Bassano, Peasants in a winter landscape; 3. Rembrandt (?), Portrait (retouched throughout); 8. Sustermans, Female portrait; 10. Lanfranco, S. Lorenzo; 14. Rutilio Manetti, Triumph of David; 18. Gessi,

Adoration of the Magi.

Adoration of the Magi.

IV. Room. 9. S. Botticelli, St. Barbara; 15, 18. Bourguignon, Battles; 16. Fra Fil. Lippi, Madonna with saints; above, God the Father and Annunciation.

From R. II we enter the V. Room. To the right: 3. Intarsia work; 4. Choir-stalls from the cathedral (1452-57); door with intarsia work, of the 15th cent.; farther on, 6. Crucifix of 1288; 7, 12. Cabinets with ecclesiastical vestments of silk and brocade (Lucca); 9. Wooden altar with marble statues of the Madonna, St. Martin, and St. Michael (Pisan School); 10. Madonna of the Pisan School. On the exit-wall: 13. Choir-stall by Cristoforo da Lendinara (1488); 22. Matteo Civitali, Annunciation (Virgin by another hand), 39. St. Silans, a marble statue of the 15th cent. 35. Death another hand); 32. St. Silaus, a marble statue of the 15th cent.; 35. Death and Assumption of the Virgin, painted wood-carvings of the 15th cent., attributed to Civitali; 40. Choir-stalls from the cathedral (restored). - The adjoining room contains modern paintings and sculptures of no importance.

Not far from the Piazza Grande (in the Via della Rotonda, the first side-street to the right) is the church of S. Alessandro, a simple structure completed before 1080, with fine antique columns. - A little farther on, also in the Via della Rotonda, at the end of the street diverging to the left opposite the 'Croce di Malta' hotel, is situated -

S. Romano (Pl. 8; C, 3), which existed as early as the 8th cent., but was remodelled in bad taste in the 17th by Vincenzo Buonamici. At the back of the high-alter is the monument of St. Romanus, with a Pietà above, and a recumbent figure of the saint below, with painted armour, by Matteo Civitali.

From the Piazza Grande we proceed to the left to —

S. Michele (Pl. 6; D, 6), founded in 764 by Teutprandus and his wife Gumpranda. The over-decorated façade of 1288, rising high above the nave, and surmounted by a figure of the angel with brazen wings, was begun in the 12th and completed in the 13th century. The row of columns on the S. side was added in 1377. The statue of the Madonna at the corner is by Civitali. The altar-piece at the 1st altar to the right is a group of saints by Filippino Lippi. The chapel to the left of the choir contains, on the left wall, a relief of the Madonna by Raffaello da Montelupo.

The Palazzo Pretorio, in the early Renaissance style of the 15th cent., is also situated in the Piazza S. Michele. — To the S. of the church rises the statue of F. Burlamacchi (d. 1548), by Cambi, erected in 1833. — The Via Calderia leads hence to S. Salvatore (Misericordia), over the doors of which are sculptures of the 12th century. By the side-door is a figure of St. Nicholas, by Biduinus.

On the N. side of the town is situated -

*S. Frediano (Pl. 2; D, 2), a basilica of the 7th cent., founded by the Lombard kings Bertharic and Cunibert, in honour of St. Frigidianus, an Irishman, who was bishop of Lucca in 560-78. The present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic of the same period with which it is adorned was restored in 1827. The exterior deviates from the Tuscan-Romanesque style in having perpendicular bands and colonnades with straight architraves. The nave was originally flanked with double aisles, the outer of which have been converted into chapels. Most of the 22 columns are antique.

INTERIOR. On the entrance-wall are two frescoes: to the left, Madonna and saints, by Amico Aspertini, a pupil of Fr. Francia; on the right, Visitation, by Rid. Ghirlandajo (injured). — Left Aisle: The Cappella DI S. Agostino (2nd to the left) contains two fine frescoes by Amico Aspertini, judiciously retouched by Michele Ridolfi. On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the Entombment; below it, to the left, an image of Christ found in the sea (Volto Santo, p. 375), drawn by two oxen, to the right St. Augustine, baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the Nativity and Adoration of the Magi; on the right, S. Frigidiano miraculously checking an inundation of the sea. — In the Cappella Del S. Sacramento (4th to the left), an altar with a *Madonna and four saints in relief by Jacobus magistri Petri de Senis (Jacopo della Quercia; 1422); above, four prophets in high relief; below, low reliefs of Martyrdoms, a Pieta, etc. (1422). Opposite are the tombstones (damaged) of Federigo Trenta, founder of the chapel, and his wife, by the same artist (1416).

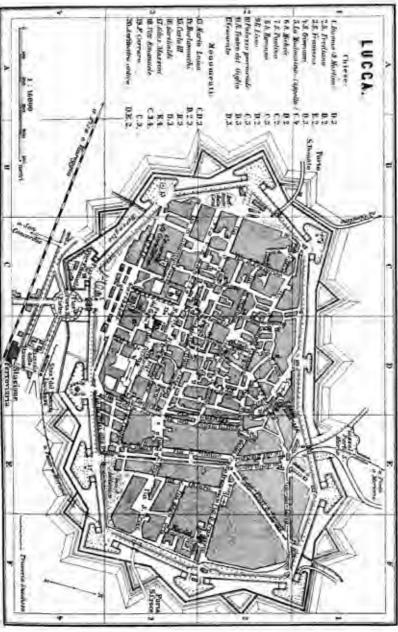
RIGHT AISLE. In front is the ancient font, with stiff reliefs, according to a doubtful inscription by Magister Robertus (1151); by the wall is the more modern font by Matteo Civitati or his brother Niccolò; at the back of the first, Annunciation, of the School of the della Robbia. The 2nd chapel on the right contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (Inferno xxi. 38). In the 5th chapel on the right is a painted relief of the Death and Assumption of the Virgin, by Matteo Civitali (?), and a *Coronation of Mary, below, King David and Solomon, St. Anselm, and St. Augustine, by Francesco Francia (both covered).

We now cross the Piazza S. Frediano, which adjoins the church on the E., and turning either to the right or left reach an entrance to the Piazza del Mercato (Pl. D, 2), or vegetable-market, the houses enclosing which are built upon the foundations of a Roman Amphitheatre (Pl. 20; D, E, 2) dating from the early Imperial period. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) $87^{1}/_{2}$ by 58 yds. — Remains of an ancient Theatre are also shown near the church of S. Maria di Corte Landini.

To the E. is situated S. Francesco (Pl. 3; E, 2), erected in 1442, containing the monuments of the poet Giov. Guidiccioni (16th cent.) and of the celebrated Castruccio Castracani (d. 1328; p. 374). It is now used as a military magazine.

Most of the smaller churches have retained their early mediæval character almost unimpaired. Among those in the inner town are S. Maria Bianca or foris portam (9th cent.), S. Giulia (10th cent.; façade restored in the 13th cent.), S. Anastasio (11th cent.), and S. Cristoforo (11th cent.). The last contains the tomb of Civitali (between the 1st and 2nd pillars on the right).

Among the numerous charitable institutions of Lucca may be



The I would to spell by a grap of the Shory

a Christon



mentioned the Deposito di Mendicità (poor-house), established in the Italian-Gothic Palazzo Borghi, with a lofty tower, erected in 1413 by Paolo Guinigi, chief of one of the most powerful families of Lucca. — Of the Libraries the most interesting are, besides the Chapter Library (p. 375), the Archiepiscopal, containing 20 valuable MSS. and 400 rare editions, and the Biblioteca Reale, in the Via S. Giorgio, with MSS. (including Latin poems of Tasso, written by his own hand) and early specimens of printing.

A spare hour should be devoted to a *WALK ON THE RAMPARTS, which afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity. In the grounds on the S. side is the monument of Charles III. of Spain (Pl. 15; B, 3), erected by his granddaughter the Duchess Marie Louise, in 1822. A little to the E. of it is a pleasant cafe (Pl. C, 4), in front of which is a marble statue of Victor Emmanuel II. (1885). Farther on is a marble bust of Mazzini (Pl. 17; E, 4).

The Environs of Lucca are beautiful, and many of the pleasant villas are comfortably furnished for the reception of strangers, but in summer

the country is hot and destitute of shade.

The traveller should visit the (3 M.) royal Villa di Marlia, with its beautiful grounds, fine points of view, and fountains, resembling Marly near Paris (whence the name), and with a Greek chapel containing old paintings, etc. (permission must be obtained at Lucca). The road thither leads through the Porta S. Maria (Pl. E, 1), and then diverges to the right from that to the Baths of Lucca. — The Aqueduct to the S. of Lucca, with its 459 arches, recalls the Campagna of Rome. — Excursion to the Monti Pisani, see p. 373.

About $15^{1/2}$ M. to the N. of Lucca, in a hilly district, lie the Baths of Lucca (carr. in 2 hrs.; 12 fr.). The railway (under construction) is open as far as $(5^{1/2}$ M.) Ponte a Moriano, opposite the high-lying village of Moriano, whence an omnibus plies to the baths several times daily in $1^{1/2}$ hr. The road to the Baths ascends the valley of the Serchio, traversing charming hill-country. Above Borgo a Mozzano is the Ponte della Maddalena or Ponte del Diavolo, which is said to have been built in 1322 by Castruccio. About 1 M. beyond it the road enters the valley of the Lima, another stream which is nearly dry in summer, and which is crossed near Fornoli by a suspension-bridge constructed in 1860. Between this point and the baths there are roads on both banks of the river.

The Bagni di Lucca (ca. 410 ft.), which were known in the middle ages, with springs varying in temperature from 86° to 129° Fahr., consist of several different villages in the valley of the Lima, connected by shady walks, and containing 9200 inhabitants. Ponte a Serraglio, the chief of these villages, which we reach first, is picturesquely situated on the bend of the rivulet. (*Pagnini's Hôtel d'Europe et d'Amérique, pension 6 fr.; *Pera's Hôtel New York, Grand Hôtel des Bains de Lucques, similar charges, Cafés Posta and Italia, in the Piazza del Ponte; Physician, Dr. Marchi; good carriages and donkeys.) Adjoining the Hôtel Pagnini, on the Lima, is the Royal Casino Ridotti, with billiard, reading, and ball rooms. A little farther on, at the entrance to the side-valley, is the Nuovo Ospedale, built by

Prince Demidoff.

Beautiful avenues ascend gradually from Ponte a Serraglio to the villages of (3/4 M.) Bagni Caldi and (1 M.) Villa (*Hôt. du Parc, pens. 5-7 fr.; *Hôtel Victoire, pens. 5-7 fr.; *Hôtel Victoire, pens. 5-7 fr.; Hôtel Continental; Hôt. du Pavillon, all with gardens; physicians, Dr. Gason, Dr. Bastiani, Dr. Cherubini; Betti, English chemist), where are the best and quietest apartments (pleasantest on the riverside of the main street), the English Church (services in summer at 10.30 & 5, conducted by the English chaplain from Pisa, p. 362), and a Casino (with reading and ball-rooms, concerts, etc.). The mud-baths of Bagni Caldi are

efficacious in rheumatism and gout; and there is a grotto with a natural vapour bath. The freedom from mosquitoes, dust, glare, and excessive heat makes this a delightful summer-resort. — To the baths of Lucca belong also the establishments of Bernabo (comfortable; named after an inhabitant

of Pistoja cured here in the 16th cent.), Docce Bassi, and S. Giovanni.

The valley of the Lima is cool and well-shaded, chiefly with chestnut trees, and is a healthy summer-residence, affording pleasant walks.
Only the paths between Ponte a Serraglio and Villa and Bagni Caldi are provided with benches. Beautiful excursions may also be taken among the mountains, such as to the village of Lugliano, and to the watch-tower of Sargilio (on donkey-back; fatiguing), which on clear days com-mands an extensive view over land and sea. The village of Barga (9 M.) possesses some good examples of the Della Robbia's. - Boscolungo (p. 342) may be reached hence in about 6 hrs. (carr. and pair 40-45 fr., including an extra horse for ascending the hill).

Railway from Lucca to (141/2 M.) Viareggio, see p. 112.

The RAILWAY TO PISTOJA at first traverses the plain to the E. A little to the S. lies the Lago di Bientina. 18 M. Tassignano: 201/2 M. Porcari; 23 M. Altopascio; 26 M. Montecarlo S. Salvatore.

291/2 M. Pescia (Posta), a small town with 6100 inhab., situated about $1^{1}/_{2}$ M. to the N. on the river of that name, which the railway crosses, in a beautiful district, with silk and paper manufactories. The Cathedral (restored in 1693) has remains of a façade of 1306 and a fine monument of Baldassare Turini by Raffaello da Montelupo, a pupil of Michael Angelo. — 31 M. Borgo a Buggiano.

331/2 M. Monte Catini (*Grand Hôtel de la Paix, R., L., & A. from 31/2, D. 5, B. 1 fr.; *Locanda Maggiore, similar charges; Continental; Corona d'Italia, pens. 8 fr.; Italia; Alb. Torretta, Gabbrielli, secondclass; numerous pensions), where Uguccione della Faggiuola (p. 374) defeated the Florentines on 29th Aug., 1315. The warm baths in the vicinity are well fitted up and attract many visitors.

The line intersects the rich valley of the Nievole. — 34 M. Pieve. the station for Monsummano on a conical eminence to the right, with warm springs, and a Monument to Giuseppe Giusti (1809-50), the satirist, by Fantacchiotti, Near it is a Grotto (adm. 3 fr.) with hot vapour, discovered in 1852, famous for the cures of rheumatism, gout, and paralysis which it has effected. The Stabilimento (well spoken of) is well fitted up (R. 2-5, pension 121/2-15 fr., baths included). - The train now passes through a tunnel and reaches (381/2 M.) Serravalle, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 411/2 M. Pistoja.

Pistoja. — Hotels. Globo & Londra, R., L., & A. 3, omn. 1/2 fr., with good trattoria and caffe; GIAPPONE, both in the Piazza Cino. — "Albergo & Trattoria Rossini, Via Cavour, opposite the church of S. Giovanni, unpretending. — *Trattoria la Toscana, Via Garibaldi 980; Railway Restaurant. — Wine and Beer at Giannini's, outside the Porta Barriera, near the station.

Post Office in the Piazza Cino. — See Plan, p. 373.

Cab with one horse 60, with two horses 80 c. per drive; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

Principal Attractions (1 day). S. Giovanni Fuoricivitas; "Cathedral; Baptistery; 'Ospedale del Ceppo; 'S. Andrea; 'Madonna dell' Umiltà.

Pistoja, a pleasant little town with 12,200 inhab., is loftily situated in the vicinity of the Ombrone, a small tributary of the Arno, in a fertile district, and at the junction of the Leghorn-Pisa-Florence and Bologna-Florence railway lines. It has broad, well-built streets, and important manufactories of guns and ironwares. Pistols are said to have been invented at Pistoja, and thence to derive their name. The wholesome air of Pistoja attracts many summer-visitors.

Pistoja, the Roman Pistoria, near which Catiline was defeated and slain, B. C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the Cancellieri and Pancialichi, or Black and White parties, mentioned by Dante (Inferno xxiv. 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja had to surrender to Florence in 1351. It was the birthplace of the celebrated jurist and poet Cino (1270-1336), a contemporary of Dante, and of the satirist Niccolo Forteguerra (1674-1735), author of the Ricciardetto.

In the History of Art, Pistoja, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the Cathedral and S. Andrea, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoja we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (Gruamons and Adeodatus). After the 14th cent. Pistoja became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the Goldsmith's Art we have an important specimen in the silver altar in the Cathedral.

We follow the Via Vannucci, leading from the station, and then the Via Cino, intersecting the Corso Vittorio Emanuele at a right angle, as far as the Piazza Cino, and turning here to the right into the Via Cavour, soon reach the old Tuscan-Romanesque church of—

S. Giovanni Fuoricivitas (Evangelista; Pl. 1), erected outside the city walls about 1160, with a somewhat overladen façade adorned in Pisan fashion with rows of columns. Over the side-entrance is a relief representing the Eucharist by Gruamons, as an inscription on the architrave records (1162).

INTERIOR. On the right is the *Pulpit, adorned with reliefs on three sides by Fra Guglielmo, a pupil of Niccold Pisano, whose antique style he followed (about 1270); in front, the symbols of the Evangelists. Over the next altar, the *Visitation of Mary, a life-size group in terracotta, attributed to Fra Paolino (more probably by Andrea della Robbian (?). On the left, a handsome basin for holy water by Giov. Pisano (much injured), supported by the cardinal virtues, with allegorical figures above.

Opposite is the Pal. Panciatichi-Cellesi. — Following the Via Cavour, and diverging from it by the Via S. Matteo, the third side-street to the left, we reach the PIAZZA DEL DUOMO. On the right rises the —

*Cathedral (S. Jacopo; Pl. 2) of the 12th cent., remodelled in the 13th, with an apse added in 1599 by Jacopo Lafri. In the vestibule are faded frescoes by Giovanni Cristiani da Pistoja (14th

cent.), and fine glazed mosaics by the *Robbia*. Over the principal entrance is a good basrelief in terracotta (Madonna surrounded by angels) by *Andrea della Robbia* (1505). The barrel-vaulting is adorned with coffering and rich fruit-garlands.

The Interior, sadly marred by alterations, consists of nave and aisles borne by sixteen columns and two piers. — By the wall of the entrance is the Font, adorned with a large relief (Baptism of Christ) and four smaller ones (History of the Baptist) by Andrea Ferrucci da Fiesole (d. 1526); to the left the tomb of Bishop Atto (14th cent.), with reliefs dating from an earlier monument. — At the beginning of the Right Aisle is the Monument of the jurist and poet Cino da Pistoja (d. 1336; see p. 381), by the Sienese master Cellino di Nese (1337). The basselief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — Opposite, in the Left Aisle, the *Monument of Cardinal Forteguerra (p. 383), by Andrea Verrocchio (whose clay model is in South Kensington Museum). Above is Christ in the Mandorla, supported by angels, beneath, Faith, *Hope, and Charity. The unattractive sarcophagus, with angels and the bust of the decased, and the frame round the whole, are later additions. — The Cappella Del Sacramento (left of the choir) contains a *Madonna with St. John the Baptist and St. Zenobius by Lorenzo di Credi (d. 1513), the finest and oldest of his altar-pieces, the figures strongly reminiscent of Da Vinci (covered). To the left, High-relief bust of Bishop Donato de' Medici by A. Rossellino (1475). — Behind the HIGH ALTAR a Resurrection by Angelo Bronzino. Beautifully inlaid choir-stalls; in front of the altar a fine bronze candelabrum (15th cent.). — In the Cappella S. Jacopo (right of the choir) a rich *Silver Altar executed in the 13th and 14th cent. (covered; sacristan 1/2 fr.): at the top, the oldest part, is Christ in the Mandorla, in a niche beneath is a sitting statue of St. James, surrounded by apostles and prophets, by Simone di Ser Memmo and other masters, in the middle of the 14th cent. (above are some figures of a still older work); belows is a large silver tableau with wings; in the centre fifteen

The campanile was originally a fortified tower (13th cent.), called Torre del Podesta, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal *Battistero (San Giovanni Battista; Pl. 3), erected after 1339 by Cellino di Nese in the Italian-Gothic style, according to Vasari from a design by Andrea Pisano. On the exterior is a pulpit. The large square font (older than the building, and probably dating from 1256) is embellished with richly-decorated slabs (others of the same kind on the wall to the right). The principal portal with its fine wooden door is also worthy of notice. Closed for restoration in 1894.

Adjacent is the *Palazzo Pretorio (Pl. 4), formerly del Podestà, a building of the 14th cent., now containing the courts of justice. The picturesque quadrangle is enclosed by four round arches; the arcades and the façade are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic

style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

Hic locus odit, amat, punit, conservat, honorat, Nequitiam, leges, crimina, jura, probos.

The piazza is adorned with a Statue of Cardinal Forteguerra (Pl. 5), a native and benefactor of the city (d. 1473), erected in 1863. — Opposite the Pal. Pretorio is the Palazzo del Comune (Pl. 6; originally degli Anziani), erected in the Italian-Gothic style in 1294-1385, with a vestibule. The black marble head near the middle window, is said to represent Filippo Tedici, who sought to betray the city to Castruccio. The large hall upstairs contains a good bust of Garibaldi by Spertini (1875), fine woodwork of 1534, frescoes by Gerino da Pistoja and his pupils, and a relief in marble of the School of Verrocchio, 1491, representing *Angels with armorial bearings. The small picture-gallery contains little of importance.

Passing between the cathedral and the Pal. del Comune (by the Via S. Bartolommeo), we next visit **S. Bartolommeo in Pantano** (Pl. 7), a basilica in the Tuscan-Romanesque style with open roof, borne by twelve columns, with very varied capitals, and two pillars. Sculptures on the façade by Rodolfinus of Christ and the Apostles, 1167; pulpit, with eight reliefs from the history of Christ, by Guido Bigarelli of Como (1250), borne by two lions and the statue of the sculptor (?) — The Via Porta Guidi to the left leads hence to the —

Ospedale del Ceppo (Pl. 8), erected in 1277, but afterwards rebuilt, with a long *Frieze consisting of reliefs in terracotta, beautifully coloured and glazed, representing the seven works of mercy, an enthroned Madonna, and four virtues (the last unglazed relief on the right was added in 1585); below, the Annunciation, Madonna in glory, and Visitation, in medallions, by Giovanni, Luca, and Girolamo della Robbia, 1525-35. [Not far from here is the remarkable church of the MADONNA DEL LETTO, by V. Vitoni, containing a miraculous bed.]—We pass the Ospedale by the Via delle Pappe to the left, which leads to a small planted piazza, follow the Via del Carmine to the left, and the first side-street to the right, to—

*S. Andrea (Pl. 9), a church of the 12th cent., and probably once the cathedral. On the architrave of the entrance are sculptures of 1166, representing the Adoration of the Magi with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adeodat frater eius' (Gruamons and Adeodatus, 1160; see p. 381). Over the door is a small statue of St. Andrew in Giov. Pisano's style.

INTERIOR (if closed, entrance through the house to the left). The narrow nave and aisles are supported by twelve columns and two piers. The hexagonal *Pulpit with its numerous figures is one of the chief works of Givvanni Pisano, 1298-1301, a copy of that executed by his father at Pisa (p. 365); some of the details are by pupils. On five sides there are reliefs at the top, and at the corners are single figures: Aaron, Birth of Christ, David, Adoration of the Magi, Jeremiah, Massacre of the Innocents, Symbols of three of the Evangelists (the eagle, now wanting, pro-

bably served as a wooden lectern), Crucifixion, three Prophets, Last Judgment, three angels blowing trumpets; below these are six figures of Sibyls (described by Burckhardt as suggestions or even as the models for Michael Angelo's sibyls) and in the spandrels twelve prophets, the whole being borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

We now proceed to the right to the Piazza S. Francesco with -

S. Francesco al Prato (Pl. 10), an Italian-Gothic church of 1294, with remarkable frescoes of the 14th cent., most of them probably by *Puccio Capanna*.

In the chapel to the left of the high-altar: Apotheosis of St. Augustine; in the choir: Life of St. Francis of Assisi, in a series of free reproductions of Giotto's frescoes at Assisi; 1st chapel to the right of the high-altar, various frescoes of the Franciscan legends (sadly injured); 2nd chapel, Miracles and martyrdom of S. Donnino. — The sacristy and chapter-house also contain frescoes of Scriptural subjects and of scenes from the life of St. Francis of Assisi.

We return through the Via Mazzini and the Via Garibaldi (with the Pal. Cancellieri on the right, No. 945), and proceed by the Via della Madonna to the right to —

*Madonna dell' Umiltà (Pl. 11), with a bare façade, erected about 1509 by Ventura Vitoni, a pupil of Bramante. A fine oblong vestibule, with barrel-vaulting on each side of a central dome (as in the Cappella de' Pazzi, p. 436) leads to the handsome octagonal interior, with its elegant Corinthian wall-pilasters. The upper story and the dome are by Vasari.

On the way back to the station is -

S. Domenico (Pl. 12), in the Corso Vitt. Emanuele, erected in 1380.

INTERIOR. 2nd Altar on the right: Madonna and Child, al fresco, by Fra Paolino da Pistoja; two fine tombs. Right Transept: Cappella Rospigliosi, with the miracle of S. Carlo Borromeo, by Jacopo da Empoli, and two busts by Bernini. To the right in the Choir, St. Sebastian by R. Ghirlandajo. 2nd Altar on the left, Crucifixion with saints, and 3rd Altar on the left, the Virgin and Thomas Aquinas, by Fra Paolino da Pistoja. Between the 4th and 5th Altars on the left, monument of the jurist Filippo Lazzari (d. 1412), by Bern. and Ant. Rossellino (1463-68). — The Cloisters are decorated with paintings by Sebastiano Veronese and others, 1596.

Farther on in the same street, to the left, is the church of S. Paolo, with an Italian-Gothic façade and a painting by Fra Paolino. — In this neighbourhood is the church of S. Pietro (Pl. 15), with an early-Tuscan exterior (unfinished), in which as late as the 16th cent. the mystic marriage of the bishop of Pistoja and the abbess of the Benedictine convent was celebrated. The interior has been modernized. In the right transept is a Madonna and saints by Gerino da Pistoja (1509), and in the left transept, a Madonna with SS. Sebastian, Gregory, James, and Anthony, by Rid. Ghirlandajo. — On the staircase in front of the church stands a pillar with Lombard ornamentation.

The Biblioteca Fabbroniana (Pl.13), and the Biblioteca Forteguerra (Pl. 14) were founded by two cardinals who were born here. The Villa Puccini, 11/2 M. to the N. of Pistoja, has beautiful gardens and sculptures by Pampaloni and others. The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. $46^{1}/_{2}$ M. Montale-Agliana. On the left the picturesque castle of Montemurlo comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I. in 1537.

511/2 M. Prato in Toscana (210 ft.; Giardino, Via Magnolfi; Contrucci, Piazza del Duomo; Colonna, Via dei Lanaioli; Caffè di Marte, Piazza del Duomo), a well-built town of 13,400 inhab., on the Bisenzio, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits (biscotti, cantucci). It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

In the 15th cent. this small provincial town attracted numerous artists from Florence, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the EARLY REMAISSANCE style of Florence. An important work by Donatello and Michelozzo, an extensive composition in the style of Robbia, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were Filippo and Filippino Lippi, Botticelli, and Fra Diamante. The church of the Madonna delle Carceri at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by Giuliano da Sangallo) exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the Via Magnolfi, the first street to the left, to the Piazza del Duomo.

IL DUOMO, begun in the 12th cent. in the Tuscan-Romanesque style, was completed by Giovanni Pisano in the 14th in the Gothic style. On the façade is a pulpit, adorned by Donatello and Michelozzo, in 1434-38, with *Reliefs (dancing children) and a fine bronze capital. From the pulpit the highly-revered Sacra Cintola, or 'girdle of the Virgin', preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a *Madonna with SS. Stephen and Lawrence in terracotta, by Andrea della Robbia (1489).

INTERIOR. Over the PRINCIPAL ENTRANCE the *Virgin delivering the girdle to St. Thomas, by Ridolfo Ghirlandajo. The Cappella Della Cintola is adorned with *Mural Paintings by Agnolo Gaddi (an early work; 1365), from the life of the Virgin (presentation of her girdle to St. Thomas; discovery of the girdle in Palestine by a native of Prato). On the altar is a silver statuette of the Virgin by Giovanni Pisano (covered; cast in a room beside the sacristy); handsome bronce *Screen executed in 1444 by the Florentine Bruno di Ser Lapo, the frieze by Pasquino di Matteo da Montepulciano (1461). A small room adjoining the chapel contains reliefs (Death of the Virgin, Presentation of the Girdle) in the style of the School of Pisa. — In the Choir, at the back of the high-altar, are the *Histories of John the Baptist and St. Stephen by Fra Filippo Lippi (1456-64), in fresco, the finest work of this master (somewhat injured): on the right (above) Birth and Naming of the Baptist; his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias; by the window, on the right: Beheading of St. John; above it a saint. On the left wall of the choir (above): Birth of St. Stephen, his Ordination and care for the poor, Stoning and Interment (among the admirable portrait-figures are Cardinal Carlo

de' Medici, and, to the extreme right, the portrait of the painter himself, wearing a black cap). The continuation of the scene of the Stoning is on the window-wall; above it a saint; on the ceiling Evangelists (best light in the forenoon). The chapel to the left of the choir contains unimportant frescoes of the 14th century. The chapel to the right is embellished with frescoes by Starnina and Antonio Viti (14th cent.): to the right scenes from the life of the Virgin, to the left scenes from the life of St. Stephen. In the right transept, in a Gothic recess in the wall, is the Death of St. Bernard, also by Fra Filippo Lippi (very dark); "Statue of the Madonna (in clay), and a Pietà (relief, in marble), by the brothers Giuliano and Giovanni da Majano (1480). — In the nave, handsome round marble "PULFIT, resting on sphinxes and snakes, by Mino da Fiesole and Ant. Rossellino. The latter also executed the admirable reliefs (1473) of the Presentation of the Girdle, and of the Stoning and Mourning of St. Stephen.

The campanile, in the Lombard style, is by Nic. di Cecco (1340).

Not far from the cathedral, in the Via Borgo al Cornio, is the little church of S. Lodovico (called also Madonna del buon Consiglio), with a good relief by Andrea della Robbia (generally shut, sacristan in Via S. Fabiano 219).

The Via Giuseppe Mazzoni leads from the cathedral to the Pa-LAZZO COMUNALE, which contains a small picture-gallery on the first floor (fee 1/2 fr.).

1. School of Giotto, Madonna and saints; 2. Taddeo Gaddi, History of the Holy Girdle; Fra Filippo Lippi, 11. Madonna with St. Thomas and other saints, 12. Nativity; 16. Filippino Lippi, Madonna with John the Baptist and St. Stephen; 19. Pupil of Lor. Monaco, Madonna and saints (1435), 22, 23. Fra Filippo Lippi, Madonna and saints, with predelia; 18. Giovanni da Milano, Madonna with saints (14th cent.); two terracotta reliefs.

The Fountain in front of the palace is by Tacca; opposite is the Palazzo Pretorio, of the 13th century. — The Via de' Banchi leads hence to the church of S. Domenico, which was built in the 13th and restored in the 17th century.

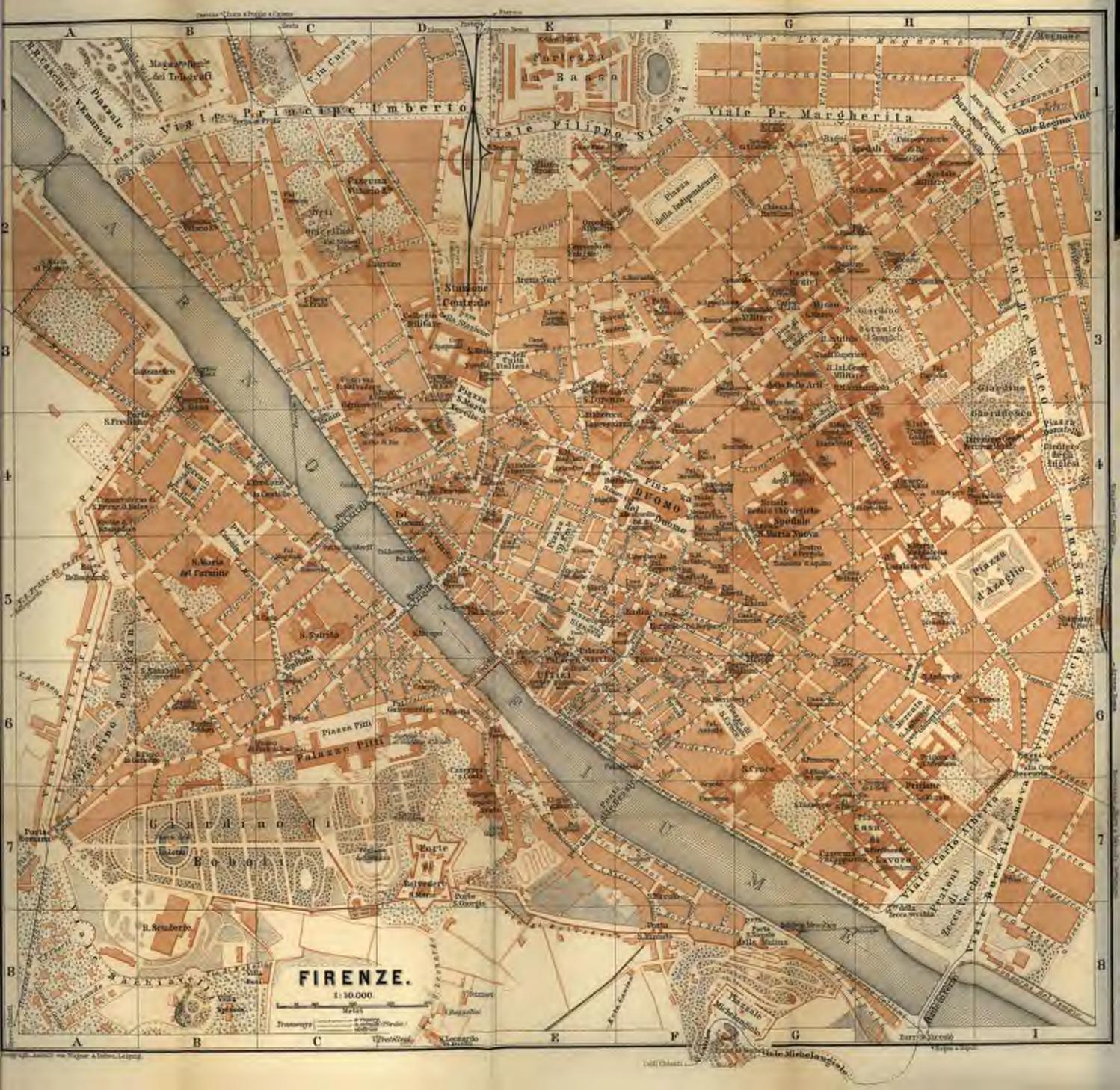
The Via Ricasoli, the prolongation of the Via Giuseppe Mazzoni, leads to the Piazza Venti Settembre and the church of S. Francesco; the chapter-house contains mural paintings by Nic. di Pietro Gerini and Lor. di Niccolò (14th cent.). The fine cloisters adjoining contain a monument of 1460. — The street to the left of the church leads to the piazza and church of —

*S. MARIA DELLE CARCERI, erected in 1485-92 by Giul. da Sangallo, in the form of a Greek cross, with barrel-vaulting and a dome resting on an Attic story. The unfinished exterior of the church is finely adorned with marble. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists by Andrea della Robbia (1491). The small choir contains some very handsome stalls.

In the Via della Madonna, No. 4, is the *Pal. Novellucci*, with two fine bronze dragons by Pietro Tacca, by the windows. — A small shrine at the corner of the Via S. Margherita contains a *Madonna by *Filippino Lippi* (1497).

From Prato to Florence, viâ Campi, Steam Tramway in 11/2 hr.; fares 1 fr. 10 c. or 80 c. The cars start beside the Madonna delle Carceri.

From Prato a DILIGENCE (daily, 1 fr.) and an Omnibus (every day except Mon., 1 fr. 50, 1 fr. 20 c., or 1 fr.) run through the picturesque



and industrious Val di Bisenzio to Vernio (3 hrs.). The finest scenery begins at Cojano, where the valley contracts. At S. Lucia we traverse a gorge known as Il Cavalciotto. We then pass La Briglia, Vajano, Carmignanello, and Mercatale (Inn, unpretending), where the road leaves the Bisenzio to the left, and ascends the valley of its affluent the Fiumenta. About 3/4 M. farther on is S. Quirico di Vernio, or simply Vernio (Albergo della Posta), the chief place of the valley, picturesquely situated on the left bank of the Fiumenta and at the foot of the Montepiano. About 2 M. to the N. of Vernio is the village of Montepiano (2295 ft.), a summerresort in a pretty, well-wooded district. Pedestrians can cover the whole distance in 51/2 hours.

About 3 M. to the N. W. of Prato lies the little village of Figline (Trattoria), near which rises the Monte Ferrato (1385 ft.), with a quarry of serpentine. This stone, known as 'marmo verde di Prato', is much used by the builders of Tuscany. — About 7 M. farther to the N. rises the Monte d'Iavello (3225 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide (1½ fr.) and horses (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) Migliana (Trattoria), or to the E. to (1 hr.) Schignano (Trattoria) and return by the high-road to Figline and Prato. To walk from Migliana to Prato about 4 hrs. are required.

55½ M. Calenzano. — 58 M. Sesto Fiorentino (Alb. d'Italia, tolerable) is the best starting-point for a visit to Monte Morello (3065 ft.; p. 475), which rises to the N. — 59½ M. Castello (p. 475); 61 M. Ponte a Rifredi (p. 475). — 62½ M. Florence.

53. Florence.

Arrival. There are two railway-stations at Florence: 1. Stazione Centrale S. Maria Novella (Pl. D, 3; Restaurant) for all the railways (approached from the Piazza della Stazione; departure for the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train (8/4-1/2fr.); fiacre 1 fr., at night 1 fr. 30 c., each box 50, travelling bag 25 c., trifling gratuity to railway-porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. Stazione Porta Croce (Pl. I, 5) on the E. side of the town, the first stopping-place for the slow trains to Arezzo, Perugia, etc.; too far from the middle of the town for most travellers. — Railway tickets of all kinds may be obtained at No. 5, Piazza della Signoria, and also at the offices of Cook and Gaze (see p. 392).

the offices of Cook and Gaze (see p. 392).

Hotels.— On the Lungarno, best situation, from W. to E.: Grand Hôtel Continental & de La Paix, R., L., & A. 8, D. 6 fr.; De La Ville, R. 3½-4½, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. from 12½, omn. 1½ fr., both in the Piazza Manin (Pl. C, 3); "Italie, principal entrance Borgognissanti 19 (Pl. C, 4), R. 3-6, L. ¾, A. 1, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1 fr.; Florence & Washington, Lungarno Amerigo Vespucci 6, frequented by English and Americans, R. 3-5, L. ¾, A. 1, B. 1½, déj. 3, D. 5, pens. 10-14, omn. 1½ fr.; Grande Bretagne & de L'Arno, Lungarno Acciajoli 8 (Pl. D, 5), R. 4, L. 1, A. 1, B. 1½, déj. 4, D. 6, omn. 1½ fr.; New York, Piazza Ponte alla Carraja 1 (Pl. D, 4), buildings at the back not so pleasant as that in front, well spoken of. — Hôtel du Sud, near the Ponte Carraja; Russie, Lungarno Acciajoli 10, R. 3-4, L. ¾, A. 3¼, B. 1½, déj. 2½, D. ¼/2, pens. 8-10, omn. 1½ fr., well spoken of; Paoli, Lungarno della Zecca Vecchia 12, well spoken of, R. 4-6 fr., L. 60 c., A. ¾, B. 1½, déj. incl. wine 3, D. incl. wine 5, pens. 10-12, omn. 1½ fr., well spoken of.

incl. wine 3, D. incl. wine 5, pens. 10-12, omn. 11/2 fr., well spoken of.

Near the Cascine: Vittoria (kept by Signora Chiari, an Englishwoman),
Lungarno Amer. Vespucci 44 (Pl. B, 2), well spoken of; Anglo-American,
Via Garibaldi 7 (Pl. B, 2), well spoken of, R., L., & A. 33/4-5, B. 1, dej. 21/2,

D. 41/2, pens. 8-10, omn. 1 fr.; Hôt. & Pens. Alleanza, Piazza Curtatone 4 (Pl. C, 3), well spoken of, R. 3 fr., L. 60 c., A. 1/2, B. 11/2, dej. 21/2, D. incl. wine 41/2, pens. 7-9 fr.; Hôt. LELLI DES ETATS UNIS, Via Montebello 38, pens. 7-9 fr., chiefly English and American guests, well spoken of.

In or near the Via Tornabuoni: Hôtel Du Nord, Piazza S. Trinità (Pl. D, 5), in the former Palazzo Bartolini-Salimbeni (p. 454), well spoken of; Hôtel de l'Europe, Piazza S. Trinità (Pl. D, 5), R., L., & A. 3½, B. 1, déj. 3 fr.; Alb. & Pens. Nazionale, Via del Sole 3 (Pl. D, 4), moderate

charges.

Near the Piazza della Signoria, between the Cathedral on the N. and the Arno on the S., most of them thoroughly Italian, with trattorie, but conveniently situated: *CAVOUR, Via Proconsolo 5 (Pl. F, 5), R. 2-31/z, L. 1/2, A. 1/2, B. 11/4, déj. 3, D. with wine 41/2, omn. 1, pens. 81/2-10 fr.; *ALB. CENTRALE, Via Condotta 12 (Pl. F, 5), D. incl. wine 4 fr.; Helvetta, Via dei Leoni 14, at the back of the Palazzo Vecchio, well spoken of, R., L., & A 3, B. 11/4, déj. 3, D. incl. wine 41/2, pens. 9, omn. 15. Popr. Pocc. & A. 3, B. 1¹/₄, dej. 3, D. incl. wine 4¹/₂, pens. 9, omn. 1 fr.; Porta Rossa, Via Porta Rossa (Pl. D, 5), R., L., & A. 4, B. 1¹/₄, dej. 2¹/₂, D. 3¹/₂, pens. 8-12, omn. 3/₄ fr., well spoken of; Spacka (Pl. E, 5), well spoken of, R., L., & A. 2¹/₂, dej. incl. wine 2¹/₂, D. incl. wine 4, pens. from 8, omn. 3/₄ fr.; Patria, S. Marco, R., L., & A. 2, dej. 1¹/₂, D. 3, pens. 7, omn. 3/₄ fr.; Stella D'Italia; these four in the Via Calzajoli (Pl. E, 5).

Near S. Maria Novella and the Railway Station: "Roma, Piazza S. Maria Novella 8, R. from 21/2, L. 3/4, A. 3/4, B. 1/2, déj. 3, D. 41/2, pens. 10-101/2, omn. 1 fr., "Minerva, Piazza S. Maria Novella, R. 21/2-5, L. 3/4, A. 3/4, B. 11/2, déj. 3, D. 41/2, pens. 10-12, omn. 1 fr., "Città di Milano, Via Cerretani 12 (Pl. E. 4), patronised by the English, R. 21/2-4, L. 3/4, A. 3/4, B. 11/2, dej. 21/2, D. 41/2, pens. 8-12, omn. 1 fr. — Alb. Bonciani, Via Panzani 23, clean Italian house, R., L., & A. 2½ fr., B. 80 c., déj. 2½, D. 4, pens. from 8, omn. ¾ fr.; VILLE DE PARIS, Via della Stazione 6, well spoken of; Hôt. DE BOLOGNE, Via S. Antonino (Pl. E, 3), Italian, R. from 1½, déj. with wine 2, D. 3, pens. 7 fr.

Pensions (generally good). On the right bank of the Arno: SIGNORA Bellini, Lungarno Amer. Vespucci 22 and Via degli Strozzi 4, pens. 8-12 fr.; Chapman, Via Pandolfini 21 (frequented by Americans); MISS CONSTANTINE, Via Solferino 10; Piccioli, Via Tornabuoni 1; MME. Jenny Giachino (English), Piazza d'Azeglio 12 bis; MISS WHITE, Piazza Cavalleggieri 2, adjoining the Lungarno delle Grazie, 6-10 fr.; Lucchesi, Lungarno Zecca Vecchia 16, 71/2 fr.; VILLA TROLLOPE, Piazza dell' Indipendenza, well situated, with garden, pens. 9 fr.; MAD. ROCHAT, Via dei Fossi 16, second floor, 6-7 fr.; CHAMPENDAL, Via Nazionale 12, pens. 6-7 fr.; GIRARD, Via Montebello 5, pens. 7-8 fr.; GIACOMO MORINI, Via S. Antonino 12, pens. 6-7 fr.; CHAMPENDAL, Via Nazionale 20, pens., incl. wine, 5 fr.; CONSIGLI, Via dei Fossi 2, second floor; Moggi, Piazza dell' Indipendenza 5; SIMI, Lungarno delle Grazie 8; Swinburne-Caccianino, Via dei Banchi 4, pens. 5-7 fr.; PENDINI, Via Cherubini 6, near the Viale Prince Amedeo, pens. 6-8 fr.; Fräulein Selb, Via della Colonna 11, pens. 6-7 fr.; Cat. dei Conti Guidi, Via del Corno 5, behind the Pal. Vecchio, 5-7 fr.; Peppini, Via Cavour 9, pens. 5 fr., L. and wine extra; Paoli, Lungarno Zecca Vecchia 16; Marchesa Baldinotti, Viale Principe Amedeo 12, pens. 8-10 fr.; Vignolo, Pal. Pauciatichi (p. 446), Via Cavour 2, pens. 6-7 fr.; Nardini, Piazza S. Giovanni, 7 at the corner of the Borg S. Lorengo, in a compensite point of the Borg S. Lorengo, in a compensite point of the Party S. Lorengo, in a compensite point of the Borg S. Lorengo, in a compensite point of the Borg S. Lorengo, in a compensite point of the Borg S. Lorengo, in a compensite point of the Borg S. Lorengo, in a compensite point of the Borg S. Lorengo, in a compensite point of the Borg S. Lorengo, in a compensite point of the Borg S. Lorengo in a compensite point of vanni 7, at the corner of the Borgo S. Lorenzo, in a somewhat noisy situation, 6-7 fr.; Banchi, Viale Principessa Margherita 54, pens. 6 fr.; Brichiell, Borgo SS. Apostoli 17; Azzolini, Via Nazionale 69; Veltroni, Via Ventisette Aprile 2.—On the left bank of the Arno: Molini-Barbensi, Lungarno Guicciardini 13, pens. 7-9 fr.; Mad. Bénoit, Lungarno Serristori 13, pens. 6-7 fr.; Mad. Kirch, Lungarno Serristori 11; Giannini, Lungarno Serristori 14; Grannini, Lungarno Serristori 15; Grannini, Lungarno Serristori 14; Serristori 21, pens. 5-7 fr.; Giotti, Piazza Soderini 1, pens. 8 fr.; Mad-Laurent, Via del Presto 11 and Via Maggio 28, pens. 6 fr.; Miss Godkin, Lungarno Guicciardini 1; Bonciani, Viale Galileo 22 (p. 470); Crocini, Piazza Scarlatti 2, pens. 6 fr.

Furnished Apartments (let even for a few days). Casa Dominici, Via della Pergola 25, third floor; Signora Toni, Piazza Pitti 16, second floor; Consigli and Cat. dei Conti Guida, see p. 388; Brissoni, Lungarno Acciajoli 12; Pettini, Borgognissanti 10; Braschi, Via Garibaldi 10; Conti, Via Montebello 17 and 23; Brandi, Via Solferino 14. Lodgings to let are generally indicated by a placard, and may also be found by application to a house-agent. The charges depend, of course, on the situation. Two furnished rooms cost on an average 50-80 fr. per month, in summer 40-50 fr.; attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 250-500 fr. per mouth. The Lungarno, the new quarters near the Cascine, Piazza S. Maria Novella, Via Cavour, Piazza dell' Indipendenza, etc., may also be mentioned as healthy and pleasant situations. The quarter of the town on the left bank of the Arno, especially below the Porta S. Frediano, is generally considered less healthy, but the Piazza Pitti is free from this reproach. In winter it is most important to secure rooms with a southern sunshine so often contrasts with bitterly cold winds. The Lungarno is almost deserted in summer on account of the exhalations and the mosquitoes which is essential to health and comfort in Italy, where brilliant sunshine so often contrasts with bitterly cold winds. The Lungarno is almost deserted in summer on account of the exhalations and the mosquitoes which infest it, and a N. aspect is then preferred (comp. p. 395 and p. xix).

Restaurants (comp. p. xx). "Capitani, Via Tornabuoni 11, first floor, déj. incl. wine 3½, D. 5 fr.; "Doney & Neveux, Via Tornabuoni 16, first floor, déj. 3, D. (about 6 p.m.) 5 fr., wine extra; Restaurant Français, in the Hôtel Cavour, see p. 388. — Trattoris in the Italian style (those in the centre of the city are disagreeably crowded on Frid. afternoons): "Etruria, "La Toscana," Melini (see below), Patria (see p. 388), all in the Via Calzasoli 18; "Bonciani, Via Panzani 23 (p. 388), and in the Viale dei Colli (p. 470; in summer only); Porta Rossa, Via Porta Rossa (p. 388); Giotto, Piazza del Duomo 13, moderate; "Giglio, Piazza S. Firenze 5, unpretending; "S. Marco, Via Cavour; Trattoria la Città, Via Porta Rossa, Mondo, Via Martelli, these two unpretending.

Beer. The Birrerie are also restaurants: *Birreria Cornelio, with garden, Via de' Buoni, at the back of the Baptistery, music in the evenings, much frequented; Birreria di Monaco, Porta Rossa 11 and Via delle Terme 14; Gilli & Letta, Piazza della Signoria 3, Gratz beer 65 c.; Caffe Centrale, Piazza Vittorio Emanuele, Munich beer 50 c.; Osta, Borgo SS. Apostoli 6, Italian beer, good in summer; G. Corsini, Via Porta Rossa 22, a small but elegant luncheon-room, Munich and Pilsen (Bohemian) beer in bottles.

Cafés (comp. p. xxi), less inviting than in many other Italian towns, a few only with seats in the open air: Gran Caffè delle Colonne (Doney), Via Tornabuoni; Antico Bottegone, to the N. of the cathedral façade; Trianon (p. 393), Piazza Vitt. Emanuele, tasteful rooms; Savonarola, Piazza Cavour; Galileo, Viale Regina Vittoria; the last two have gardens. Plainer: Elevetico, to the N. of the cathedral-front; Café du Parlement, Piazza S. Firenze; Giappone, next door to Gilli and Letta's, cheap and unpretending.— Visitors to the cafés are frequently importuned by hawkers of photographs, etc., who often sell their wares at one-half or one-third of the price at first demanded, and by the well-known Forogé, or flower-girls.

Confectioners (Pasticcerie). *Doney & Neveux, Via Tornabuoni 16; *Giacosa, Via Tornabuoni 11 (good coffee, 70 c.; recommended to ladies); *Gilli, Via Calzajoli, two establishments, to the left as we approach from the Duomo, the nearer for cakes, etc., the other for ices (35 c.); Stuppani, Via Calzajoli; Gilli & Cloetta, Via Cerretani. — English baker: Mueller & Balboni, Via della Vigna Nuova 5.

Wines (comp. p. xxi). Good [Italian at *Melini's (see above), Via Calzajoli 13; at the Fiaschetteria Aglietti, Piazza Vitt. Emanuele; in the cellar of the Palazzo Antinori (p. 455); Pirro Brioschi, Via delle Belle Donne 11; Paoli, Via Tavolini (p. 417); Antico Fattore, Via Lambertesca; the last three also provide plain meals.

Tobacco. The Spaccio Normale (or government-shop), where imported cigars are also sold, is at Via Tornabuoni 15.

Cabs are stationed in most of the piazzas. The following is the tariff

within the Cint	ta Daziaria	or lis	ne of	mun	icipal	imp	osts.	The	night-
fares are exigib									
Per Drive (incl By Time: 1st 1	luding drive	e from	the	statio	n to t	the to	wn)	1. —	1. 30
By Time: 1st 1	/2 hr							1. 20	1. 50
" 2nd	1/2 hr additional	:					· ·)	1 - 80	1. —
" each	additional	1/2 hr						J — 75	1

Outside the town, for the first 1/2 hr. 2 fr., for each 1/2 hr. additional 1 fr. - Each large article of luggage 50 c.

Tramways (comp. Plan). The fare to any of the town gates is 10 c.: outside the gates various fares. Details of the horse-cars may be found in the 'Orario Generale dei Tramways' (10 c., obtainable at the office in the Piazza de' Giudici), while the itinerary of the steam-tramways is given in the Orario delle Ferrovie e dei Tramvia della Toscana (15 c.; sold by the newsyendors) and on the tickets themselves. On Sundays all fares are raised at least 5 c.

- I. From the PIAZZA DE' GIUDICI (near the Uffizi Palace on the Lungarno; Pl. E, 6).
 - a. Round the town by the Viale to the Piazza degli Zuavi (Lungarno Amerigo Vespucci and Cascine), every 1/4 hr., fare 20 c.
 - b. To the Piazza Beccaria (Pl. I, 6), in connection with the lines to Ponte a Mensola and to Varlungo (see below), every 1/2 hr.
 - c. By the Ponte alle Grazie, Porta S. Niccold, and Bandino, to Bagno a Ripoli, every 20 min., 25 c.
- II. FROM THE PIAZZA DI S. MARIA NOVELLA (Pl. D. 4).
 - a. To Brozzi (6 times daily, 40 or 55 c.), S. Donnino, and Poggio a Cajano (90 or 70 c.). Comp. pp. 361, 474.
 - b. To Campi and Prato, about every two hours (to Campi 70 or 50 c., to Prato 1 fr. 10 c. or 80 c.). The cars on these two lines are propelled by steam.
 - c. To the Ponte alle Mosse near S. Donato, and in summer to
- the Piazzale del Re (p. 474) in the Cascine, every 1/4 hr., 25 c.; horse-cars. Steam-tramway also on Sun. in summer.

 III. From the Piazza S. Marco (Pl. G. 3), electric tramway to S. Domenico di Fiesole (40 c.) and Fiesole (70 c.) every 20 min. (in winter every
- 40 min.). Some of the trains do not go beyond S. Domenico. IV. From the Piazza della Stazione (Pl. D, 3), to Rifredi, Castello, and Sesto, every 1/2 hr.
 - V. From the PIAZZA DI CESTELLO (Pl. B, C, 4) through the Porta S. Frediano to Legnaja, Badia a Settimo, Lastra, and Signa, 7-9 times daily, 70 or 50 c.
- VI. FROM THE PIAZZA BECCARIA (Pl. I, 6), reached by the line I, b, or by omnibus (see below). a. To Ponte a Mensola (p. 478) every 1/4 hr., in winter every
 - 1/2 hr. Some of the cars go on to Settignano.
- b. To Barriera alla Croce and Varlungo, every 1/2 hr.
- VII. FROM THE PIAZZA DELLA SIGNORIA (Pl. E, 5), horse-cars to the Piazza Beccaria, and thence steam-tramway (passengers keep their seats; 'Tramvia dei Colli-Fiorentini') by the Ponte Sospeso (Pl. H, 8) to the Piazzale Michelangiolo (p. 471; 40 or 25 c.), Torre al Gallo (below the view-point of that name), the Piazza Galileo (all three on the Viale de' Colli, p. 470), and Gelsomino (below Poggio Imperiale, p. 472; where this line connects with No. VIII); every 2 hrs., to the Certosa 75 or 55 c.
- VIII. FROM THE PORTA ROMANA (Pl. A, 7), steam-tramway ('Tramvia del Chianti') to Gelsomino (see above), Due Strade, Galluzzo, Certosa (p. 473), Le Rose, and Tavarnuzze, every 2 hrs. (to the Certosa 40 or 25 c., there and back 65 or 40 c.). Some of the cars go on to S. Casciano, and the Passo dei Pecorai.

Omnibuses from the Piazza della Signoria to the 'Porta Romana (Pl. A, 7; also reached by a line from the Piazza del Duomo), the Porta S. Frediano (Pl. B. 4), the Porta al Prato (Pl. B, C, 1), the Piazza dell' Indipendenza (Pl. F, 2), along the Via San Gallo to the Ponte Rosso (Pl. I, 1), along

the Via Cavour to the Barriera delle Cure (comp. Pl. I, 1), along the Via Gino Capponi (Pl. H, I, 3) to the Barr. delle Querce, to the Piazza d'Azeglio (Pl. I, 5), the Piazza Beccaria (Porta alla Croce; Pl. I, 6), and the Barriera S. Niccolò (Pl. H, 8). Fare 10 c., on Sundays and holidays 15 c.

Facchini Pubblici, or Commissionnaires, 20 c. per errand, if taking more

than 1/4 hr. 40c., per hr. 70c.

Consulates. British (Sir D. Colnaghi), Via Tornabuoni 14; vice-consul, Mr. Placci. United States (Mr. Chas. Belmont Davis), Via Tornabuoni 10; vice-consul, Mr. Spirito Bernardy. - International Lawyer, Mr. Thomas Childs, M. A., Counsellor at Law and Advocate, Via Ginori 14.

Post Office (Pl. E, 5, 6) in the Uffizi, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and at Piazza Cavour 7, Piazza Beccaria 1, and in the Via Romana, adjoining the Specolal. — Telegraph Office in the Palazzo Nonfinito, Via Proconsolo 12 (Pl. F, 5). Branch-offices, Borgognissanti 26 and Via S. Onofrio, near the Porta S. Frediano (10-4);

also in the Piazza Cavour and Piazza Beccaria.

also in the Piazza Cavour and Piazza Beccaria.

Physicians (hour of consultation generally 2-3): Dr. Coldstream, Lungarno Amerigo Vespucci 24; Dr. Wilson, Via Tornabuoni 9; Dr. Baldwin (American), Via Palestro 1; Dr. Henderson, Via Cavour 22; Dr. Stuart Tidey, Via Panzani 10; Dr. Kurz, Via delle Porte Nuove 12; Dr. Levier, Via S. Frediano 16; Dr. Grazzi, Borgo de' Greci 8; Dr. Paggi, Via Nazionale 14 (both speak English and French); Dr. Bottari, see below; Dr. Celoni, Piazza dell' Indiandanza 9. Dr. Randelli (homegonathist) Via dei Fossi 10 Piazza dell' Indipendenza 9; Dr. Bandelli (homœopathist), Via dei Fossi 10. - Dentists: Chamberlain & Heims (Americans), Borgognissanti 8; Dr. Elliott (American), Via Tornabuoni 10; Schaffner (Amer.), Via dei Cerretani 8; Dunn, Piazza S. Maria Novella 24; Piguet, Piazza S. Maria Novella 12; Campani, Piazza della Signoria. - Hospital (Maison de Santé) in the Villa Betania, outside the Porta Romana, corner of the Viale del Poggio Imperiale and the Via Torricelli, for the sick of all creeds and nationalities; 7-12 fr. per day, poor patients gratis (physician Dr. Bottari, Via de Bardi 31, to whom application for admission should be sent). - PRIVATE HOSPITALS

at Dr. Kurz's (see above) and Dr. Vanzetti's, Piazza S. Trinià 6.

Chemists. English: Roberts, Via Tornabuoni 17; Groves, Borgognissanti 15. German: Janssen, Via dei Fossi 10 (mineral water depot; homonopathic dispensary). - Nurses may be engaged through the chemists or by application to the Hollond Institute of Trained Nurses, Piazza d'Arno 5, to the English Nursing Sisters, Via Ferruccio, or to the Marienheim (German), Via de' Mori (Pl. A, 6), near the Porta Romana. Misses Shuttleworth and Smith, Piazza Pitti 6, are nurses and masseuses. — Teresa Orlandini, Via dei Geppi 3, visits ladies at their own residences for hair-

dressing, shampoing, etc.

Baths. Signorini, Via della Mattonaia 24 (Pl. I, 5); *Azzeroni, Corso Vitt. Emanuele 17; Baroncelli, Via SS. Apostoli No. 16 (1 fr.); Franceschi Via Vigna Nuova 19, and Via di Parione 28; Faini, Via Maggio 30;

also in the Via Bonifazio Lutri (80 c.; good).

Booksellers. Loescher & Seeber, Via Tornabuoni 20; Flor & Findel,
Lungarno Acciajoli 24; Bocca, Via Cerretani; Paggi, Via Tornabuoni 15; George A. Cole, Via Tornabuoni 17. — Music and pianos may be hired of Brizzi & Nicolai, Via Tornabuoni 11. — Music and phanos may be nired of Brizzi & Nicolai, Via Cerretani; G. Ceccherini & Co., Piazza Antinori. — Reading Rooms. *Vieusseux, Palazzo Spini-Ferroni (p. 454), Via Tornabuoni 2, with a circulating library, open 8 a.m. to 10 p.m., admission 50 c., per week 3, per month 7, per quarter 14 fr.; Circolo Filologico, also in the Palazzo Ferroni (subscription for a month 4 fr.). — Circulating Libraries. *Vieusseux, see above; Vanni, Via Tornabuoni 12, Italian and French books. Circolo Arristico, Via de Pucci, art periodicals, etc.

 Newspapers. La Nazione, Fieramosca (5 c.), etc.
 Antiquities and Works of Art. Bardini, Piazza de' Mozzi (Pl. E, 7); Hautmann, Via della Scala 1, photographs, paintings, sculpture, carved furniture; Flor & Findel (see above); Candida, Via de' Fossi; Caucich, Piazza del Duomo 15; Pichi, Via Maggio 6; Laschi, Via dei Fossi 10; Melli, Ponte Vecchio 7; Pactni Via dei Fossi 25 (Etruscan articles); A. Papini, Piazza S. Maria Novella 26; Bauer, Piazza Frescobaldi 5; Ciampolini, Piazza S. M. Novella 3; Cole, Via Tornabuoni 17 (see above); and others. Photographs. Alinari, Via Nazionale 8, and Via Tornabuoni 20; Brogi, Via Tornabuoni 1; Pini, Via Por S. Maria 5 (photographs of places and sculpture 6, of paintings 9 fr. per doz.) and others. — Photographers: Alvino, Via Nazionale 1; Montabone, Via de' Banchi 3; Schemboche, Bor-

gognissanti 38.

Shops. Majolica: G. Cantagalli, outside the Porta Romana (artistic reproductions of antiques; the factory may also be visited); Korahas, Via Brunetto Latini 3 (factory); Ginori, Via de' Banchi.—Alabastra Marble: Frilli, Via dei Fossi 4; Fratelli Lapini, Via dei Fossi and Piazza Manin; Bazzanti, Lungarno Corsini.—Wood-Carvings (figures, ornamental works, furniture): Stabilimento Barbetti, near the Panorama in the Via del Prato (Pl. C, 2; large exhibition, adm. free, closed on Sun.); Prof. L. Frulini, Piazza S. Caterina.—Mosaics: Scappini, Via Tornabuoni 1; Betti, Falcini, Torini, all in the Lungarno Am. Vespucci; Fratelli Montelatici, Lungarno Corsini; Bosi, Piazza S. Trinità 1; Berchielli, Vivaldi, both in the Lungarno Acciajoli: Merlini, Sandrini, both in the Via dei Fossi; Romanelli, Via dei Fossi 9; in the shops on the Ponte Vecchio.—Silver Ornaments: Accarisi, Piazza S. Trinità 1, and Lungarno Corsini 2.—Picture Frames (comparatively cheap; the fine frames in the galleries are used as patterns): Picchianti, Via Porta Rossa 5.—BOOK-COVERS AND OTHER ARTICLES IN VELLUM: Giannini, Piazza Pitti 19.—Inlaid Furniture: Casa Pia, near S. Croce.—Straw Hats: Nannucci, Taddei, Via Porta Rossa.—Silk Goods: Fusi, Via Vacchereccia 5.—Ladies' Outfitters: Emilia Bossi, Via Rondinelli; Elvira Pararenti, Via Rondinelli 3; Rigneault, Via del Melarancio 6; Ballini, Via de' Giraldi 11.—Tailors: Rose, Via degli Strozzi, fashionable; G. Mills (of London), Via Bonifazio Lupi 1; Gardiol, Via Panzoni 14; Panzieri, Via Cerretani 10.—Watchmaker: Vertià, Via Calzajoli 12.—Ofticians: Paggi, Via Martelli 7; Soia, Piazza della Signoria 4.

Flower-Market. In winter on Thurs. 8 a.m. to 2 p.m. beneath the Loggie of the Mercato Nuovo (p. 417); in summer, usually in the arcades of the Uffizi Palace. — Principal market in the Mercato Centrale di S.

Lorenzo (p. 450).

Artists. PAINTERS: Cassioli, Piazza Pinti; Costa & Conti, Via Romana 8; Cav. Gordigiani, Piazza Donatello 6; Meeks (Amer.), Piazza Donatello 8; Soulacroix, Via Oricellari 16; Spencer Stanhope (Engl.), Via Lungo Mugnone 3 A; Ussi, Via Ricasoli 54; Vinea, Viale Principe Eugenio 18. — Sculptors: Fantacchiotti, Via Panicale 39; Hildebrand, Piazza di 8. Francesco di Paola (p. 474); Ball, Couper (Amer.), Via Dante da Castiglione 6, outside the Porta Romana; Miss Powers (Amer.), Via Farinata degli Uberti 3, also outside the Porta Romana; Miss Freeborne (American), Viale Filippo Strozzi 26 (Mon. & Thurs., 2-5). — Exhibition of copies from the Old Masters and modern paintings in the Galleria Pisani, Piazza Manin 3, and at Flor & Findel's, Lungarno Acciajoli 24; Esposizione di Belle Arti, Via della Colonna 29, in spring. Copies of old pictures may also be ordered directly of the artists in the galleries.

Goods-Agents. Humbert, Via Tornabuoni 20; Anglo-American Stores, Via Cavour 41 (also storage of luggage, etc.); Küntzel, Via Orivolo 43 bis; Meyer & Gloor, Piazza S. Maria Novella 26. — Tourist Bureaux. Cook & Son, via Tornabuoni 10; Gaze & Son, at Humbert's, see above. — Guides (Valets de Place), licensed by the Municipio and recognizable by their badges: per 1/2 hr. 11/2 fr., 1 hr. 2 fr., each 1/2 hr. addit. 50 c. (for any number of persons). — Literary Office (Misses Baxter), Pal. Rossi, Via dei Buoni (translations, type-writing, etc.).

Bankers. French & Co., Via Tornabuoni 14; Haskard & Co., Piazza Antinori; Cook & Sons, see above; Whithy & Co., Via Tornabuoni 5; Kuster & Co., Via Tornabuoni 10. — Money-Changers. Fiorovanti, Pestellini, both in the Via Cerretani. — Teachers of music and Italian may be enquired for at the chemists', or at the booksellers'.

English Churches. Holy Trinity (Pl. H, 2), Via La Marmora, behind S. Marco; services at 8.30, 11, 4.40 (Litany) and 5 (Rev. R. B. Harrison).—Anglo-Catholic Church (St. Mark's), Via Maggio 18; services at 8.30, 11, and 5.—American Episcopal Church (St. James), Piazza del Carmine 11; ser-

vices at 8. 30, 11, 3.15 (litany), and 3.30 (Rev. Mr. Venables). - Presbyterian Service, Lungarno Guicciardini 11; at 11 and 3 (Rev. J. R. McDougall). -Waldensian Service (p. 49; Italian), on Sundays at 11 a.m. in the Palazzo Salviati, Via dei Serragli 51. — Italian Evangelical Church, Via de' Benci 7 (Italian service in these two). — New Jerusalem Church (English service), Piazza Beccaria (Rev. A. Ford). - New Israelitic Church, Via Farini 5 (Italian).

Clubs. Florence Club (English), Via Borgognissanti 5; Circolo dell' Unione, Via Tornabuoni 7; German Club, Piazza della Signoria 3. — Italian

Alpine Club, Via Tornabuoni 4 (p. 454).

Theatres (comp. Introd., p. xxii). *Della Pergola (Pl. G, 5), erected in 1638, remodelled in 1857, Via della Pergola 12, for operas and ballet, seats for upwards of 2000 pers, representations during a few months only in the year, adm. 3 fr.; Pagliano (Pl. F, G, 6), Via Ghibellina 81, adm. 1 fr.; Niccolini (Pl. F, 4), Italian and French opera and comedy, Via Ricasoli 8; Arena Nazionale, Via Nazionale (Pl. E, 3), operettas, comedies, and equations of the property of th trian performances; Salvini (Pl. E, 6), generally French comedy, Via de' Neri (Loggia del Grano; Pl. E, 6). — Trianon, Piazza Vitt. Emanuele; Alhambra, Viale Carlo Alberto and Piazza Beccaria, these two variety theatres.

Popular Festivals. Saturday before Easter. 'Lo Scoppio del Carro', a chariot laden with fireworks, is driven to the front of the cathedral, and its contents ignited at noon by a dove ('La Colombina'), which descends from the high-altar along a string. The course of the 'dove', which is made to return to the altar, is watched with great interest by the thousands of country people assembled in the piazza, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The remaining fireworks are let off at the Canto de' Pazzi. - On the eve of the Feast of Epiphany (Befana; Jan. 6th) the 'Street Arabs' perambulate the streets with horns, torches, and shouting, and the feast itself is celebrated by a universal exchange of presents. - On Assumption Day ('Giorno dei Grilli') the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. - In the old quarters the inhabitants of each street celebrate the day of their patron-saint with music and fireworks. - The celebrations at the other ecclesiastical festivals are now confined to the interior of the churches. - During the Carnival several 'Veglioni' or masked balls are held. — At the Festa dello Statuto, on the first Sunday in June, there are a parade in the Cascine and an illumination after dark. - The Festival of St. John on 24th June is observed by fireworks, etc. - On June 29th the neighbouring villas are illuminated.

Diary. Churches generally open the whole day, except from 12.30 to 2 or 3 p.m. - Collections belonging to government are closed on public holidays, which include June 24th, the festival of S. Giovanni Patrono, and June 29th, the festival of SS. Peter and Paul, besides those mentioned in the Introduction (p. xxii). They are open, however, during the Carnival, on Palm Sunday, and at Whitsuntide. Artists, etc. may obtain Free Tickets at the 'Direzione', on the second floor of the Uffizi (applications to be countersigned by the applicant's consul).

*Accademia delle Belle Arti (p. 441), see Galleria Antica e Moderna. S. Apollonia (Last Supper by Andrea del Castagno, etc.), daily 10-4, 25 c., Sun. free: p. 446.
Archaeological Museum with the Galleria degli Arazzi, daily, 10-4, adm.

1 fr., Sun. gratis (see p. 426).

Bargello, see Museo Nazionale.

Biblioteca Laurenziana, daily, exc. Sun. and holidays, 10-5 (p. 448). Bibl. Marucelliana, daily, exc. Sun. and holidays, 9-5 (p. 446).

Bibl. Nazionale Centrale, daily, exc. Sun. and festivals, 10-4 (p. 416). Bibl. Riccardiana, daily, exc. Sun., 7-1 (p. 447).

*Boboli Garden, open to the public on Sun. and Thurs. afternoons (p. 468).

Cenacolo di Fuligno, daily, 10-4; adm. 25 c., Sun. free (p. 450). Chiostro dello Scalzo (Andrea del Sarto's frescoes), daily, 10-4; adm.

25 c., Sun. free (p. 445).

*Galleria Antica e Moderna, daily, 10-4; 1 fr., Sun. free (p. 441). Gal. degli Arazzi, see Archæological Museum.

Gal. Buonarroti, daily, exc. Sun. and festivals, 10-4; 50 c., Mon. and Thurs., free (p. 437).

Gal. Corsini, Tues., Thurs., and Sat., 10-3 (p. 455).
**Gal. Pitti (p. 459), daily 10-4, Sun. gratis, on other days, adm. 1 fr. including the Uffizi. Sticks or umbrellas left at the entrance to the Pitti Palace are conveyed to the exit of the Uffizi Gallery (or vice versâ) for a fee of 25 c., for which a receipt is given.

**Gal. degli Uffizi (p. 403), 10-4, Sun. gratis, on other days, adm. 1 fr. including the Pitti Gallery. Sticks and umbrellas, see above.

*S. Lorenzo, new sacristy and chapel of the princes, daily, 10-4, adm. 50 c. (Sun. free), pp. 447, 448.

S. Maria Maddalena de' Pazzi (Perugino's frescoes), daily 10-4, adm. 25 c., Sun. free (p. 425).

c., Sun. free (p. 420).

*Museo di S. Marco, daily 10-4, 1 fr.; on Sun. gratis (p. 440).

*Museo Indiano, Wed. and Sat., 9-3, free (p. 441).

*Museo di S. Maria del Fiore, daily, 10-4, 50 c. (p. 424).

*Museo Nazionale, daily 10-4, 1 fr.; on Sun. gratis (p. 429).

*Museo di Storia Naturale, Tues., Thurs., and Sat., 10-3 (p. 469).

Ognissanti (Last Supper by Dom. Ghirlandajo), daily, 10-4, 25 c.,

Sun. free (p. 456).

Opera del Duomo, see Museo di S. Maria del Fiore.

Ospedale S. Maria Nuova (pictures), daily, except Sun. and festivals, 10-3, 50 c. (p. 425).

Palazzo Riccardi, daily, 10-4, on Sun. & holidays 10-2 (p. 446).

Palazzo Vecchio, daily, except Sun. and festivals, 10-3 (in summer, 10-4); see p. 400.

S. Salvi (Last Supper by Andrea del Sarto), daily 10-4, 25 c., Sun. free (p. 479).

Scalzo, see Chiostro dello Scalzo.

No charge is made for keeping' sticks, umbrellas, etc. On gratuities,

see p. xxii.

Chief Attractions: Piazza della Signoria with the Palazzo Vecchio and Chief Attractions: Piazza della Signoria with the Palazzo Vecchio and the Loggia dei Lanzi (pp. 400-402); Galleria degli Uffizi (p. 403); Piazza del Duomo with the Baptistery and the Cathedral (pp. 418-420); the churches of Carmine (p. 458), S. Croce (p. 433), S. Lorenzo (p. 447), S. Maria Novella (p. 451), S. Marco and the monastery (p. 439), S. Miniato (p. 471), SS. Annuziata (p. 438), S. Spirito (p. 457); then the Pal. Pitti (p. 459) and the Boboli Garden (p. 468); the Accademia (p. 441); the National Museum (p. 429); the Views from S. Miniato (p. 471) and the Viale dei Colli (p. 470), from Bello Sguardo (p. 474), from the Torre al Gallo (p. 472), and from the heights of Fiesole (p. 477). — A stay of 5-6 days will not suffice for more than a hasty glimpse of the sights of Florence. than a hasty glimpse of the sights of Florence.

For farther details than this Handbook affords, visitors may be referred to 'Walks in Florence' by the Misses Horner, W. D. Howells' 'Tuscan Cities' (including 'A Florentine Mosaic'), Hare's 'Florence', Ruskin's 'Mornings in Florence', and Mrs. Oliphant's 'Makers of Florence'. See also 'The First Two Centuries of the History of Florence', by Prof. Pasquale Villari, 'Romola', by George Eliot, and 'Echoes of Old Florence', by Leader Scott (1894; 4 fr.).

Florence, formerly the capital of the Grand Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the headquarters of the VI. Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences

of a history which has influenced the whole of Europe, pel by numerous and imposing monuments, and lastly the d environs of the city combine to render Florence one of t interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of and the world, Florence, with its surrounding gardens? who plant the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Lucca Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works, and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the calyx containing the fairest flowers of the human mind; — and this is but the richest gem in the diadem with which the Italian people have adorned the earth. (Leo).

Florence (180 ft.), Italian Firenze, formerly Fiorenza, from the Latin Florentia, justly entitled 'la bella', is situated in 43°46' N. latitude, and 11°21' E. longitude, on both banks of the Arno, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest visible peak of which (Monte Morello, 3180 ft.) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to person in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. In the depth of winter and the early spring bitterly cold winds often prevail, while in July and August the heat is very oppressive.

In 1864, when Florence supplanted Turin as the capital of Italy, the enterprise of the citizens received a powerful stimulus, as was shown, for instance, in the rapid extension of its precincts, but it is well known that financial ruin was the price paid for the short-lived honour. As early as the 15th cent. Florence contained 90,000 inhab., in 1881 168, 915, and in 1891 about 191,000. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent; and even at the present day their superiority over the Genoese and the inhabitants of other towns of Lombardy is apparent in their manners and their dress.

HISTORY. Florence does not lay claim to very great antiquity. It was probably founded by the Romans in the first century B.C., under Sulla. Only the scantiest records of its history during the early middle ages are to be found; but it is tolerably certain that until the beginning of the 12th cent. Florence remained the unimportant seat of an obscure family of margraves. Its earliest chronicler definitely dates the rise of its prosperity from 1125, in which year Fiesole was destroyed and its inhabitants

transplanted to Florence. But by the beginning of the following century its success in warfare and its great and rapidly growing commerce had already transformed it into the most important community in central Italy. The government of the town was carried on by the nobles (Grandi) through four (afterwards six) consuls, assisted by a council of 100 Buonuomini. From 1207 onwards the judicial functions were entrusted to the Podestà, a member of some foreign community elected for a period of six months, afterwards increased to a year. The Florentines maintained their pristine simplicity and virtue longer than was usual in Italian cities. The nobles, however, lived in bitter feuds with each other, and after 1215 were divided between the two hostile camps of the Guelphs and the Ghibellines, the town generally supporting the cause of the pope against the imperial party. The most powerful families in the town, such as the Buondelmonti, were on the side of the Guelphs, in opposition to whom the Uberti for a brief period held the supremacy under Emperor Frederick II. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organised a kind of national guard of their own, commanded by a 'Capitano del Popolo'. About the same time (1252) was first coined the golden Florin, which soon became a general standard of value, and marks the leading position taken by Florence in the commerce of Europe. The seven greater Arts, or guilds, among which the Wool-weavers, Clothdealers, Silk-workers, and Money-changers were the most important, soon made their right to a share in the government unequivocal, and in 1282 the chief executive power was entrusted to their Priori, or presidents. The nobles were held in check by strict regulations, the execution of which was committed to the Gonfaloniere della Giustizia, who after 1300 became the president of the Signoria (or Priori). The party-struggles now again burst forth, under the new names of the Whites and the Blacks: the Guelphs (Neri) were eventually victorious, and many of the Bianchi, among whom was the poet Dante Alighieri, were banished. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. Walter of Brienne, Duke of Athens, the last of these governors, abolished the constitution by force in 1342, but in the following year he was expelled by the people. The Ciompi, or lower classes, were now bent upon securing a share in the government of the city, and a turbulent and lawless period ensued, during which the power of the wealthy commercial family of the Medici, who espoused the popular side, gradually developed itself (see the Genealogy on p. 397).

The founder of the Medici dynasty was Giovanni de' Medici (d. 1429). His son Cosmo was overthrown by the Abbizzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence. He employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy and the Medici Library. Towards the close of his life he was not undeservedly surnamed pater patriae by the Florentines. He was succeeded by his son Pietro in 1464, and in 1469 by his grandson Lorenzo, surnamed It Magnifico, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the Pazzi (1478), to which Lorenzo's brother Giuliano fell a victim, did not avail to undermine the power of this ruler, but brought the bloody revenge of the people on his opponents. Lorenzo knew both how to defend himself against external dangers by prudent alliances, and to secure his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on Ap. 8th, 1492, at the age of 43 years, an absolute prince in all but the name. After the death of Lorenzo, the Florentine love of liberty, largely ex-

cited by the voice of the Dominican friar Girolamo Savonarola, rebelled

against the magnificent rule of the Medici. Piero, the feeble son of Lorenzo, resigned the frontier fortresses into the hands of Charles VIII, of France, on his campaign against Naples, and, on the king's departure, he was expelled, with his brothers Giovanni and Giuliano. Savonarola's career was terminated in 1498 by his death at the stake, but his influence endured. The republic maintained its freedom under the Gonfaloniere Pietro Soderini till 1512, but in that year the party of the Medici regained the upper hand and recalled the brothers Giuliano and Giovanni. The former soon resigned his authority, the latter became pope, and they were followed by Lorenzo, son of Pietro II. and afterwards Duke of Urbino (d. 1519), Giulio, the son of the Giuliano who was murdered in 1478 (elected pope in 1523), and Alessandro, a natural son of the last-named Lorenzo. The family was again banished in 1527, but Emp. Charles V., who had married his natural daughter to Alessandro, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and the brave partisan Ferruccio greatly distinguished themselves. The emperor then appointed Alessandro hereditary sovereign of Florence. The assassination of the latter, perpetrated by his own cousin Lorenzo, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by Cosimo I. (1537-64), who entirely suppressed all political liberty in the city, but to some extent revived the fame of the Medici by his liberal patronage of art of every kind. (He was the founder of the Accademia delle Belle Arti.) Modern history, see p. 357.

Art and Science. The proud position occupied by Florence in the history of art and science was first established by Dante Alighieri, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. Giovanni Boccaccio, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the Humanists (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every-day realities. This was the home of Salutato, Leonardo Bruni, and Marsuppini, the 'Pagan', whose firmly moulded characters recall the per-

GENEALOGY OF THE MEDICI. Giovanni d'Averardo, 1360-1429. m. Piccarda Bueri.

(1.) Cosimo, Pater Patriæ, 1389-1464. m. Contessina de' Bardi, d. 1473.

(2.) Lorenzo, 1395-1440. m. Ginevra Cavalcanti; progenitors of the later grandducal line.

(1.) Piero, 1416-69. (2.) Giovanni, d. 1463. (3.) Carlo (natural son), m. Lucrezia Tornabuoni, d. 1482. (3.) 4.1492.

(1.) Lorenzo il Magnifico, 1449-92. (2.) Giuliano, 1453-78, whose (3.) Bianca. m. Clarice Orsini, d. 1488. son Giulio (1478-1534) (4.) Nannina. became pope as Cle- (5.) Maria. ment VII. in 1523.

(1.) Piero, 1471- (2.) Giovanni (1475- (3.) Giuliano, 1479-1516, (4.) Lucrezia.

1503. 1521), who be Duc de Nemours, (5.) Luisa.

m. Alfonsina came pope as orsini, d. 1520. Leo X. in 1513. voy. (7.) Contessina.

(1.) Lorenzo, 1492-1519, Duke of Urbino. m. Madeleine de la Tour d'Auvergne, d. 1519.

(2.) Clarice. | Ippolito (natural son), d. 1535 as Cardinal.

(1.) Caterina, Queen of France, (2.) Alessandro (natural son), first Duke d. 1589. (2.) Alessandro (natural son), first Duke

sonages of antiquity; it was here that the sources of classic literature were re-discovered by Niccoli de' Niccoli, Traversari, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious worship, and most of the humanists, including Ficino, Poggio, Landini, and Pico della Mirandola, who resided here for longer or shorter periods, received encouragement and distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, as the names of Macchiavelli, Varchi, Guicciardini, and Galileo testify.

In the development of the FINE ARTS Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution and constantly recurring dissensions of factions, began to take place and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by Arnolfo di Cambio (1240-1300), and in the form of their Palazzo Vecchio, the restless aspect of their political life is distinctly reflected. The labours of Cimabue (1240?-1302?), and particularly those of Giotto (1276-1337) at length entitled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys undertaken by Giotto from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among Giotto's most distinguished pupils we may mention Taddeo and Agnolo Gaddi, Andrea di Cione (Orgagna, or Orcagna), who was also noted as an architect and sculptor, Spinello Arctino, and Giottino. This school flourished for nearly a century. The year 1401 may be accepted as the dawn of the RENAISSANCE in Florence, for from that year dates the Abraham's Sacrifice and the competition for the doors of the Baptistery (p. 419). In architecture, however, the new spirit did not find expression until three decades later. While Brunelleschi (1379-1446) had adhered to the national traditions in his palatial architecture (Palazzo Pitti), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were Leo Battista Alberti (1405-72), Michelozzo (1391-1472), Benedetto da Majano, and Cronaca. Stimulated by the example of the humanists, the artists of this period aimed at versatility, and were not content to confine their labours to one sphere of art; so that we frequently hear of architects who were at the same time sculptors, and sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were Lorenzo Ghiberti (1378-1455), Luca della Robbia (1399-1482), who has given his name to the glazed reliefs in terracotta, and above all Donatello (1386-1466), the greatest master of the century, who exercised a great influence on the development of Italian sculpture, and is justly regarded as the precursor of Michael Angelo. The energetic life and strong individuality of his figures are such, that their deficiency in gracefulness is well nigh forgotten. After Donatello's death, Andrea Verrocchio (1435-88), noted also as a painter (see below), became the centre of a large artistic circle. Beside these celebrated sculptors there were many of inferior reputation, who were fully occupied both here and at Rome in the execution of tombstones.

The pioneers of painting in the Renaissance period were Paolo Uccello (1397-1475) and above all Masaccio (1401-28), whose immediate successors were filippo Lippi, the monk (1412-69), his son Filippino Lippi (1457-1504), and Alessandro Botticelli (1447-1510). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with beauty, to arrange the groups harmoniously, and to cultivate a faithful portraiture of real life. The most famous representative of the school was Domenico Ghirlandajo (1449-94), whose chief rivals were Cosimo Rosselli (1439-1507), Antonio and Piero Pollajuolo (1443-96?), and Andrea Verrocchio (1435-88; see above). In fervency of religious sentiment Fra

Angelico da Fiesole (1387-1455), by whom Benozzo Gozzoli was afterwards influenced (p. 364), stands pre-eminent, as the Robbia stand among sculptors. The history of Leonardo da Vinci, Michael Angelo Buonarroti, and Raphael, the princes of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. Leonardo and Michael Angelo may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education, and shook off the trammels of the Umbrian school. About 1506 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo, and Raphael were then engaged here together, and with them were associated Lorenzo di Gredi (1459-1537), a master closely allied to Leonardo, Fra Bartolommeo (1475-1517), an intimate friend of Raphael, and the talented colourist Andrea del Sarto (1487-1531), while the last two were rivalled by Albertinelli, Franciabigio, and Pontormo. Ridolfo Ghirlandajo follows the steps of Leonardo and Raphael, at least in his portraits; and his works are often mistaken for theirs. The union of the greatest masters at Rome, effected by Julius II. and Leo X., at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to check farther development. After the middle of the 16th cent. Florenc produced no architecture worthy of note; and the provinces of painting and sculpture, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the mannerist imitators of Michael Angelo, the most eminent of whom were Giorgio Vasari, the well-known biographer of artists (1511-74), Angelo Bronzino, and Alessandro Allori. Among sculptors may be mentioned Benvenuto Cellini (1500-1572), also eminent as a goldsmith, and Giovanni da Bologna (1524-1608), properly Jean Boullonge, of Douai, in French Flanders. In the 17th cent. the principal Florentine artists were Luigi Cardi, surnamed Cigoli, Cristofano Allori (1577-1621), Francesco Furini (1604-46), and the insipidly sweet Carlo Dolci (1616-86).

Florence is situated on both banks of the Arno, but by far the greater part of the city lies on the right bank. On the latter, to the N. of the Ponte Vecchio, and not far from the river. was situated the Roman town of Florentia, which however was extended at an early period in the middle ages to the opposite bank of the Arno. The walls of the city, which have recently been almost entirely removed, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient GATES, however, have been spared, of which the following are the most interesting: Porta alla Croce (Pl. I, 6), erected in 1284, with frescoes by Ghirlandajo; Porta S. Gallo (Pl. H, I, 1), erected in 1330, once also adorned with frescoes by Ghirlandajo; Porta Romana (Pl. A. 7), erected in 1328 by Jacopo Orcagna; Porta S. Frediano (Pl. B. 4); and Porta S. Miniato (Pl. F, 8). The NEW QUARTERS of the town are at the W. end, on the right bank of the Arno, extending as far as the Cascine (p. 474), and containing the best hotels and the residences of most of the visitors, and also to the N. and E. of the Porta S. Gallo. The broad Viale encircles the town on the right bank under various names and occupies the site of the old fortifications.

BRIDGES. The oldest of the six bridges which connect the banks of the Arno is the *Ponte alle Grazie* (Pl. E, F, 6, 7), or *Rubaconte*, constructed in 1237, the scene of the union effected between the Guelphs and Ghibellines in 1283. The *Ponte Vecchio*

(Pl. D, E, 6; p. 458), which is said to have existed as early as the Roman period, and was finally rebuilt, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches. The Ponte S. Trinità (Pl. D, 5; p. 457), was originally erected in 1252, and rebuilt after 1567 by Bartolommeo Ammanati. The Ponte alla Carraja (Pl. C, 4; p. 456), originally built in 1218-20, destroyed together with the Ponte Vecchio by an inundation in 1333, and restored in 1337, was again erected in 1559 by Ammanati by order of Cosimo I. Besides these, two Iron Bridges have recently been constructed, one a suspension bridge near the Cascine (toll 5c., carriages 42c.), and the other a massive girder-bridge at the opposite end of the town.

The river is bordered on both sides by broad and handsome quays, called the Lungarno, of which the different parts are the Lungarno Corsini, the Lungarno Soderini, Lungarno Amerigo Vespucci (formerly Nuovo), etc. The busiest streets are the Via Tornabuoni (Pl. D, 4, 5), the Via Calzajoli (Pl. E, 5), the Via Cerretani (Pl. E, 4), and the Via Porta Rossa (Pl. D, E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stone slabs (lastrico). Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and S. Croce, and one end of the ancient amphitheatre is recognisable in the Piazza Peruzzi.

a. Piazza della Signoria and its neighbourhood. Galleria degli Uffizi.

The *Piazza della Signoria (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, is still an important centre of business and pleasure. Here also stood the stake at which Savonarola and two other Dominican monks were burned on May 23rd, 1498.

The *Palazzo Vecchio (Pl. E, 5, 6), a castle-like building with huge projecting battlements, originally the seat of the Signoria, the government of the republic, subsequently the residence of Cosimo I., and now used as a town-hall, was erected in 1298 by Arnolfo di Cambio. The slender tower, 308 ft. in height, commands the neighbouring streets; the upper part dates from the 15th century. The courts and vestibule were also greatly altered at a later date, and the rustica façade towards the Via del Leone was added by Vasari in 1540. The original inscription over the door 'Jesus Christus Rex Florentini populi s. p. decreto electus', was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504 down to 1873 the famous statue of David by Michael Angelo, which is now in the Academy (p. 442), stood here. On the right is a

group of Hercules and Cacus by Michael Angelo's rival Baccio Bandinelli, who hoped to excel the great master in this work (p. lv). The two insignificant statues by Bandinelli and Rossi on each side of the entrance were used as chain-posts.

The outer Court was constructed by Michelozzo in the Renaissance style in 1432. The elaborate decorations of the columns and the grotesques on the ceiling were added by Marco da Faenza in 1565, from which period also date the faded views of Austrian towns. In the centre, above a large basin of porphyry (1555), is a *Boy with a fish as a fountain-figure, by Verrocchio, originally made for a villa of Lorenzo de' Medici. At the back are Samson and a Philistine (the latter being a caricature of MichaelAngelo) by Rossi. The armorial bearings above the colonnade include those of Florence (lily), the People (cross), the Parte Guelfa (eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

Interior (adm., see p. 394). Entering by the door on the left, we ascend the stairs to the First Floor and enter the Great Hall (Sala dei Cinquecento), constructed in 1495 for the Council, which had been enlarged by Savonarola's partisans. From 1860 to 1869 this hall was used for the sittings of the Italian Parliament. In 1503 Leonardo da Vinci and Michael Angelo were commissioned to decorate the hall with frescoes from Florentine history. Da Vinci executed a cartoon of the Battle of Anghiari (defeat of the Milanese in 1440), and Michael Angelo designed his 'Bathing Soldiers' (Florentines surprised by the Pisans before the battle of Cascina, in 1364). Both carloons have perished as well as the small portion from Da Vinci's transferred in fresco to the walls (Battle for the Standard). The hall is now adorned with frescoes by Vasari and others representing scenes from the wars against Pisa and Siena, with tapestry, and with six groups of the labours of Hercules by Rossi. By the endwall (S.) is a colossal marble Statue of Savonarola, by Passaglia, 1881. Opposite are portrait-statues of the Medici by Baccio Bandinelli. - The adjoining QUARTIERE LEONE X., now partly occupied by the Ufficio del Sindaco, is seldom accessible. The Sala di Leone X. is adorned with scenes from the life of that pope; in the Salotto di Clemente VII. is a view of besieged Florence; the Camera di Giovanni delle Bande Nere contains portraits of that Medicean, of his mother Caterina Sforza, of his wife Maria Salviati, and of Cosimo I., as a boy; in the Camera di Cosimo I., that prince appears surrounded by artists; there is a similar picture in the Camera di Lorenzo il Magnifico. The figures are all by Vasari; the grotesque designs by Poccetti.

Returning from the Great Hall to the stairway and traversing a corridor which passes a fine marble doorway (15th cent.), we ascend to the Second Floor, containing the Quartiere die Eleonora di Toledo (adm., see p. 394). We first enter the Sala de' Gigli or dell' Orologio, with its fine coffered ceiling and its "Frescoes by Domenico Ghirlandajo, representing St. Zenobius and heroes of Roman history, in a fine architectural framework. The banners of Italian cities grouped around a bust of Dante, were placed here at the Dante festival in 1865 (comp. p. 483). — A very handsome door adorned with intarsia work (portraits of Dante and Petrarch) by Giuliano da Majano and enclosed in a fine marble framework by Benedetto da Majano now leads into the Sala d'Udienza, which contains frescoes by Salviati (story of Camillus). Then the Cappella de' Priori di S. Bernardo, with a ceiling painted in imitation of mosaic by Rid. Ghirlandajo, and a crucifix over the altar attributed to Giov. da Bologna. — We traverse a number of apartments, with unimportant paintings by Vasari (Apotheosis of the Medici) and grotesque designs by Poccetti, to the Sala delle Carte Geografiche.

At the N. corner of the edifice is alion in bronze, the escutcheon of the town, a modern copy of the original by *Donatello*, known as *Il Marzocco*, and now preserved in the Museo Nazionale (p. 430). To the left is the *Great Fountain*, with Neptune and Tritons by *Bartolommeo Ammanati* and four sea-goddesses of the *School of Giov.* da

Bologna, finished in 1575. Adjoining it is the *Equestrian Statue of Grand-Duke Cosimo I., in bronze, by Giovanni da Bologna, 1594, - Opposite the statue is the Palazzo Uguccioni, an edifice in the florid Renaissance style by Mariotto di Zanobi Folfi (ca. 1550), with a rustica lower story and imbedded double-columns between the windows.

On the W. side of the piazza rises the Palazzo Fenzi, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza rises the -

*Loggia dei Lanzi (Pl. E, 5), originally called Loggia dei Signori, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Florence. designed in the present case for solemn ceremonies which it might be desirable to perform before the people. This structure was projected in 1356, having perhaps been designed by Andrea di Cione (Orcagna), but was not erected till 1376. Benci di Cione and Simone di Francesco Talenti are said to have been the architects. Both the style of the architecture and the sculptures (Faith, Hope, Charity. Temperance, and Fortitude, from designs by Agnolo Gaddi. 1383) exhibit an incipient leaning to Renaissance forms. present name of the loggia dates from the time of the Grand-Duke Cosimo I., when his German spearmen or 'lancers' were posted here as guards.

By the STEPS are two lions; that on the right is antique, the other by Flaminio Vacca. - Under the arches, to the right, is the *Rape of the Sabines, a group in marble executed by Giovanni da Bologna in 1583, with a life-like relief on the base; on the left *Perseus with the head of the Medusa, in bronze, by Benvenuto Cellini (1553), who also executed the statuettes and basreliefs of the pedestal (one of the reliefs, now in the Bargello, is replaced by a cast); behind it the Rape of Polyxena, a large group in marble by Fedi, erected in 1866. To the left of the latter, *Judith and Holofernes in bronze, by Donatello (ca. 1440), with the inscription 'Salutis Publicæ Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici. In the centre *Menelaus with the body of Patroelus (or Ajax and Achilles), an antique but freely restored copy of the so-called Pasquino at Rome, and brought thence in 1570. To the right of it, Hercules slaying the centaur Nessus, in marble, by Giov. da Bologna. By the wall at the back are five antique portrait-statues, and a figure of "Germania devicta" (the so-called Thusnelda; 3rd on the left), in which the expression of grief in the barbaric but noble countenance is admirably depicted.

At the corner of the Pal. Vecchio, next the Arno, lies the large Palazzo degli Uffizi (Pl. E, 6), erected in 1560-74 by Vasāri, for the municipal government. It now contains the celebrated Picture Gallery (p. 403), the National Library (p. 416), the Central Archives of Tuscany (p. 416), and the Post Office. Beneath is the handsome Portico degli Uffizi, the niches of which were adorned with *Marble Statues of celebrated Tuscans in 1842-56. The names of the persons represented and of the respective sculptors are engraved on the bases (comp. p. 405). On the side next the Arno is a statue of Cosimo I. by Giov. da Bologna, with figures of Justice and Power by Danti. Fine view hence over the river to S. Miniato.

Approaching from the Piazza della Signoria, we enter by the second door to the left under the E. portico, and ascend by a staircase of 126 steps (lift, 1 fr.) to the **Galleria degli Uffizi (admission and conveyance of sticks and umbrellas to the Pitti Palace, see p. 394). The gallery originated with the Medici collections, to which numerous additions were made by the Lorraine family, and it is now one of the best in the world, both in extent and value. Those who have time for a brief visit only should first walk through the corridors, in order to become acquainted with their topography, and then return to the *Tribuna, the gem of the whole gallery. Permission to copy and tickets of free admission may be obtained on application, supported by the applicant's consul (comp. p. 393). Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. (Catalogues at the entrance, 3 fr.).

The pictures in the Tribuna (p. 406) are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus the predelle and the angels at the sides of Fra Angelico's frequently copied winged picture of the Madonna and angels (No. 17; p. 413) are more interesting than the principal picture itself. Among the Florentine works of the 15th cent. we may first mention Filippo Lippi's Madonna (1307: p. 409), and four works of Sandro Botticelli: a round picture of the Madonna (1267 bis; p. 409), the Adoration of the Magi (1286; p. 413), so much extolled by Vasari, and, as specimens of other subjects, his Venus (39; p. 413), and his Calumny after Apelles (1182; p. 408). Filippino Lippi's Madonna and saints (1268; p. 409) attracts attention by its size and clear colouring, and his Adoration of the Magi (1257; p. 409), with its numerous figures, is interesting on account of the portraits it contains. The best of the early masters was Domenico Ghirlandajo, whose beautiful round picture of the Adoration of the Magi (1295; p. 410), and the Madonna with saints (1297; p. 413), are remarkable for the excellence of the composition and the harmony of colouring. The full importance of this master, who excelled in narrative painting, can only be perceived, however, in the domain of fresco-painting (pp. 452, 454, 456). The mythological works of *Piero di Cosimo* (21, 28, 38, 1312) betray a taste for fantastic subjects, from which Leonardo himself was not entirely free. Pietro Perugino, Raphael's teacher, is here well represented only by his brilliant portraits (1217, p. 408; and 287, p. 414). The portrait of Raphael by himself (288; p. 414) is genuine, though disfigured by retouching. Other paintings by this master form the chief gems of the Tribuna. A very important work, though unfinished, is Fra Bartolommeo's Madonna enthroned (1265; p. 409), with its masterly grouping. Another very effective picture, notwithstanding its unfinished con-

dition, is Leonardo's rich composition of the Adoration of the Magi (1252; p. 409). The Visitation of Mary (1259; p. 409), by Albertinelli, and Sodoma's St. Sebastian (1279; p. 409) also rank among the finest creations of Italian art. - Among the works of the other Italian Schools the most notable are Mantegna's Madonna among the rocks (1025; p. 410), and among the numerous Venetian pictures Giovanni Bellini's Madonna by the lake (631; p. 412). Titian's Flora (626; p. 412), two works by Giorgione (621, 630; p. 413), and a number of portraits.

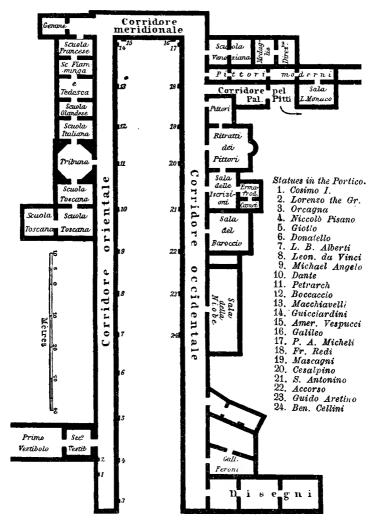
The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm owing to their depth of colouring, and their unsophisticated realism. Among the works of the Early Flemish School, a small Madonna by Memling (703; p. 411) is specially attractive. Among the principal GERMAN masters, Dürer, whose works were highly prized in Italy and much used by Italian painters even before his death, is represented by an Adoration of the Magi (in the Tribuna), a portrait of his father (766; p. 410), two heads of Apostles (768, 777; p. 410), and an unattractive Madonna (851; p. 419). Holbein's portrait of Richard Southwell, dating from 1537 (No. 765), is an admirable work. The NETHERLANDS SCHOOLS of the 17th cent, are also represented by several excellent works. Among those by Rubens are a small sketch of the Graces (842; p. 411), the portrait of his first wife (197; p. 408), his own portrait (228; p. 414), and two pictures of scenes from the life of Henry IV. (140, 147; p. 415). The best of Rembrandt's works preserved here are the two portraits of himself (451, 452; p. 414). The Dutch genre-painters have also enriched the gallery with several important and well-preserved works, such as Ger. Dou's Cake-woman (926), and the Schoolmaster (786), Fr. Mieris' large family-portrait (981), and the Quack (854), G. Metsu's Lute-player (918), and the Huntsman (972), and Jan Steen's Family feast (977). Among the portraits of the painters (p. 414) those by the Netherlands masters also occupy a high rank.

FIRST LANDING of the staircase. To the right, Bust of Hercules with an oak-wreath; to the left, Head of Venus. Portrait-busts. At the top of the staircase is a statue of Mars in black basalt (head modern).

FIRST VESTIBULE. Busts of members of the Medici family. Bronze statues of Mars and Silenus, the latter with the infant Bacchus, a copy of the antique original at Rome. Various Roman reliefs; 8-11. Representations of processions and sacrifices (almost all the heads modern); 12-14. Fine plant-ornaments.

SECOND VESTIBULE. Ancient Sculptures: to the left, 23. Statue of Augustus; portrait-busts of the Roman imperial period; pillar with trophies in relief bearing a head of Jupiter; 20. Statue of Bacchus, restored as Apollo. To the right, 21. Statue of Hadrian: portrait-busts; pillar with the head of the deity of a town; 22. Statue

of Trajan. In the middle, two Molossian Dogs, a Horse, and a *Wild Boar, the last of Greek workmanship.



E. CORRIDOR, 178 yds. in length, adorned with *Grotesque paintings by Bernardino Poccetti (1581). We turn to the right from the entrance.

ANGIENT SCULPTURES IN MARBLE: 36. Sitting figure of a Roman lady (so-called 'Agrippina'); 35. The same, in better workmanship, but with

modern head; 41. Cæsar (bronze); in the middle, 38. Hercules slaying Nessus (almost entirely modern); by the window, 43. Julius Cæsar; 47. Augustus; 39. Sarcophagus with representations from the life of a Roman (from which Raphael borrowed the sacrificial scene for his tapestry); 40. Augustus; *48. Marcus Agrippa; 49. Julia, daughter of Augustus(?); to the right, 51. Pan and Olympus; to the left, 62, 68. Sarcophagi: Rape of the Leucippidæ and Labours of Hercules; 71. Portrait of a child; 75. Athlete, a replica of the celebrated Doryphorus of Polycletus; to the right, 74. Pomona (head and extremities restored); *76. Julia, daughter of Titus; left, 80. Vitellius; 85. Vespasian; 90. Vestal Virgin with portrait-features; 92. Domitian; 96. Trajan. Pictures: 8. School of Giotto, Christ on the Mt. of Olives; 15. P. Lorenzetti of Siena, Madonna and angels (14th cent.); 23. Simone Martini and Lippo Memmi (of Siena), Annunciation with lateral pictures (25. S. Julia, 24. S. Ansano), 1333; *27. School of Giotto, Pictà; 28. Agnolo Gaddi, Annunciation, with Nativity, Adoration of the Magi, and Presentation in the Temple as predelle; 32. Giov. da Milano, Altar-piece with saints, etc.; 39. Lo-

Pictures: 8. School of Giotto, Christ on the Mt. of Olives; 15. P. Lorenzetti of Siena, Madonna and angels (14th cent.); 23. Simone Martini and Lippo Memmi (of Siena), Annunciation with lateral pictures (25. S. Julia, 24. S. Ansano), 1833; *27. School of Giotto, Pietà; 28. Agnolo Gaddi, Annunciation, with Nativity, Adoration of the Magi, and Presentation in the Temple as predelle; 32. Giov. da Milano, Altar-piece with saints, etc.; 39. Lorenzo Monaco, Adoration of the Magi; 47. Lor. Vecchietta of Siena, Madonna and saints (1457); 52. Paolo Uccello, Cavalry-battle (1430); 56. A. Baldovinetti (attributed to Pesellino), Annunciation; 60. Baldovinetti, Madonna and saints; Cosimo Rosselli, 63. Coronation of the Virgin, 65. Adoration of the Magi; 69-73. Piero Pollajuolo, Hope, Justice, Temperance, Faith, Charity; 74. Luca Signorelli, Madonna and Child, in the background nude shepherds; 81. Piero di Cosimo, Conception of the Virgin and 6 saints. [The drawings exhibited in frames on the window-wall here and in the W. Corridor form a continuation of the collections in the three Rooms of the Drawings, p. 416.]

S. Connecting Passage, with similar decorations and contents, among which are the following fine antiques: to the left, 129. Sarcophagus with the fall of Phaëthon; *138. Thorn-extractor; to the right, 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigeneia, bearing the name of Cleomenes; 141. Pedestal, with reliefs of Amoretti bearing the weapons of Mars; above, similar pedestal with female figures in fine relief; 145. Venus stooping in the bath; to the left, 146. Nymph unlosing

her sandal.

W. CORRIDOR, of the same length as that on the E., with paintings of little importance. Some of the masterpieces of the collection are, however, often brought to this corridor for copying, and placed on earels along the window-wall. Among the antique sculptures are: to the left, 156. Statue of Marsyas, antique, restored by Donatello; 157. Pertinax; to the right, 162. Nereid on a sea-horse; to the left, 168. Caracalla; to the right, 169. Discobolus, after Myron, 177. Seated Hermes, both wrongly restored; to the left, 195. Leda. At the end of the corridor, 385. Altered copy of the Laocoon, by Baccio Bandinelli. In front is a sleeping Amor on an ancient tomb-base.

Returning hence, and passing through the second door to the left of the entrance, we next reach the octagonal —

**TRIBUNA, containing a magnificent and almost unparalleled collection of masterpieces of ancient sculpture and modern painting. The hall was constructed by Bernardo Buontalenti; the decorations are by Bernardino Poccetti. In the centre are placed five celebrated marble sculptures: *Satyr playing on the cymbal and pressing the scabellum or krupezion with his foot; the admirable head, the arms, and part of the feet were restored by Michael Angelo (?). *Group of the Wrestlers; the heads, which resemble those of the Children of Niobe, do not belong to the original, and the greater part of the legs and arms is modern; the right arm of the victor is erroneously restored. *Medici Venus, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly

held fingers and the inscription on the base are modern. Adjoining this statue are two Cupids on a dolphin. The *Grinder, a Scythian whetting this knife to flay Marsyas, found at Rome in the 16th century. The *Apollino, or young Apollo (freely restored).

Paintings: beside the entrance, to the left: 1110. Orazio Alfani

(an imitator of Raphael), Holy Family.

**1129. Raphael, Madonna and Child with the cardinal (small grey bird with red crest), painted in Florence about 1507, pieced

together again after a fire in 1548.

The 'Madonna del Cardinello', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — Springer.

1127. Raphael, The young St. John, not by his own hand; Fra Bartolommeo, 1130. Job, 1126. Isaiah; 1125. Franciabigio, Madonna del Pozzo, so called from the well in the background; 1121. Unknown North Italian Master (not Mantegna), Elizabeth of Mantua (?). *1123. Sebastiano del Piombo, attributed to Raphael, Portrait, once erroneously called the Fornarina (comp. p. 460), dated 1512. Over the door: 1140. Rubens, Hercules at the parting of the ways (studio-piece); *1120. Raphael (? Florentine), Female portrait, retouched; 1124. Franc. Francia, Portrait of Giovanni Evangelista Scappi (much retouched). **1131. Raphael, Pope Julius II., probably the original (about 1512); a better preserved replica in the Pitti Palace (p. 464).

*1117. Titian, Venus of Urbino (probably the Duchess Eleonora), painted for Francesco della Rovere, Duke of Urbino, about

1537.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty. — C. & C.

1136. P. Veronese, Holy Family and St. Catharine; 1115. Van Dyck, Jean'de Montfort; 1119. Baroccio, Duke Francis Maria II. of Urbino.

*1141. A. Dürer, Adoration of the Magi (1504), one of the first important easel-paintings by this master, carefully and minutely

finished, and in good preservation.

Both the aërial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was form-

erly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — Thausing's 'Dürer'.

1122. Perugino, Madonna, with John the Baptist and St. Sebastian (1493); *197. Rubens, Isabella Brandt, his first wife; 1114. Guercino, Sibyl of Samos; 1107. Daniele da Volterra, Massacre of the Innocents; above, 1108. Titian, Venus and Cupid; *1109. Domenichino, Portrait of Cardinal Agucchia; 1104. Spagnoletto, St. Jerome; above the door, 1137. Guercino, Endymion; *1116. Titian, Portrait of Beccadelli, papal nuncio in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests'. — C. & C.

**1139. Michael Angelo, Holy Family, an early work, painted on the commission of Angelo Doni, the only easel-work of the master in Italy, painted in tempera between 1501 and 1505.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the Infant over her shoulder to her husband, who stands behind and finishes off the group. In the hollow way of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — Springer.

Above, L. Cranach, 1142. Adam, 1138. Eve; *1118. Correggio, Rest on the Flight into Egypt, an early work of the master's Ferrara period; 1135. Bern. Luini, The daughter of Herodias with the head of John the Baptist; *1134. Correggio, Madonna worshipping the Child, graceful in pose and action; over the door, 1133. Ann. Carracci. Nymph and satyr.

The door to the left (when approached from the corridor) leads from the Tribuna to the three rooms of the —

*Tuscan School. I. Saloon. To the right, 1245. Jac. da Empoli, Abraham's Sacrifice; 1175. Santi di Tito, Portrait; 1179. Sandro Botticelli, St. Augustine; *1217. Perugino, ascribed to Lor. di Credi, Portrait; 1155. Ang. Bronzino, Portrait of a boy; 1161. Fra Bartolommeo, Nativity and Presentation in the Temple, on the reverse the Annunciation, in grisaille; 1153. Ant. Pollajuolo, Contests of Hercules with Antæus and the Lernæan hydra; 1159. Head of the Medusa, 1157. Portrait, both erroneously attributed to Leon. da Vinci (the former a forgery to replace a lost work of the master); 1163. Lor. di Credi, Portrait, said to be that of his master Andrea Verrocchio; 1156, 1158. S. Botticelli, Judith, Death of Holofernes; 1167. Masaccio (?), Portrait (fresco); 1154. S. Botticelli, Portrait of a medallist; 1176. Andrea del Sarto, Portrait of himself; opposite, 30. Piero Pollajuolo, Portrait of Galeazzo Maria Sforza; 34. Lor. di Credi, Portrait; *1182. Sandro Botticelli, Calumny, from the description by Lucian of a picture of Apelles; Fra Angelico, 1178. Sposalizio, 1184. Death of the Virgin, 1162. Birth of John the Baptist; 1183. Ang. Bronzino, Portrait of Bianca Cappello; 1172. Cigoli, St. Francis; 1198. Pontormo, Birth of John the Baptist; opposite the window, 1146. Andrea del Sarto (?), Madonna and the child John; 1205. Girol. Genga, Martyrdom of St. Sebastian; 1312. Piero di Cosimo, Perseus delivering Andromeda (showing Leon. da Vinci's influence); by the door, 1148. Pontormo, Leda.

II. SALOON. To the left, *1252. Leonardo da Vinci, Adoration of the Magi (begun in 1480 for the monks of S. Donato, but never finished); *1279. Sodoma, St. Sebastian, on the reverse a Madonna with SS. Rochus and Sigismund (the picture was originally the banner of the Sienese brotherhood of St. Sebastian); *1259. Mariotto Albertinelli, Visitation, with predella: Adoration of the Child, and Presentation in the Temple (1503); Ridolfo del Ghirlandajo, 1275. St. Zenobius, Bishop of Florence, resuscitating a dead child, and 1277. Transference of the remains of St. Zenobius to the cathedral; 1254. Andrea del Sarto, St. James and two children in cowls of the brotherhood of St. James; 1256. Salviati, Portrait; 1271. Bronzino, Christ in Hades; *1112. A. del Sarto, Madonna with SS. John the Evangelist and Francis (1517), a masterpiece of fusion and transparent gaiety of colour (C. & C.); Pontormo, 1267. Portrait of Cosimo the Elder ('pater patriæ'), after a 15th cent. painting, 1270. Duke Cosimo I. de' Medici; *1266. Bronzino, Sculptor; *1265. Fra Bartolommeo, Madonna and Child, with St. Anna praying to the Trinity, and the tutelary saints of Florence near the throne (this picture, painted for the council-hall of the republic, was unfinished at the artist's death in 1517); Filippino Lippi, 1268. Madonna with four saints (1485), 1257. Adoration of the Magi, with portrait of Pier Francesco de' Medici (as the astronomer on the left; 1496); above the door, 1280. Granacci, Madonna presenting her girdle to St. Thomas, in corroboration of her Assumption. In the middle of the room, on a stand Lor. di Credi, Venus.

III. Saloon. To the right, Lor. di Credi, 1160. Annunciation, 1287. Holy Family; *1307. Fra Filippo Lippi, Madonna and Child with two angels; 1223. Franciabigio, Temple of Hercules; 1303. School of S. Botticelli, Madonna; *1291. Luca Signorelli, Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of chiaraoscuro'; 1299. School of Botticelli, Strength; Botticelli, 1289. Madonna with angels, 1316. Annunciation (school-piece), *1267bis. Madonna with angels, the heads of great charm; Piero Pollajuolo, 1306. Prudence, opposite, *1301. SS. Eustace, James, and Vincent (1470; from S. Miniato).

1300. Piero della Francesca, Portraits of Federigo di Montefeltro, Duke of Urbino (d. 1482), and his Duchess, Battista Sforza (on the back triumphal processions in a landscape).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto'. — C. & C.

1298. L. Signorelli, Predella: Annunciation, Nativity, and Adoration of the Magi; 1288. Leonardo da Vinci(?), Annunciation; above, *1295. Dom. Ghirlandajo, Adoration of the Magi (1487); 1315. Seb. Mainardi, SS. James, Stephen, and Peter; on an easel, *1290. Fra Angelico, Coronation of the Virgin. — We retrace our steps, pass through the Tribuna, and enter the —

Room of Various Italian Masters ('Maestri diversi Italiani'). On the left: 1057. Fr. Albani, Rape of Europa; 1165. Cristof. Allori, Christ as a child sleeping on the Cross; above, 1031. Caravaggio, Medusa; Lod. Mazzolino, 1034. Circumcision, 1030. Nativity, 995. Massacre of the Innocents, 1032. Holy Child, with the Virgin and St. Anna; *1025. Mantegna, Madonna in a rocky landscape, the background of delicate execution; 1021. Paolo Veronese, St. Agnes kneeling, with two angels (sketch); 1149. Allori, Mary Magdalen; opposite, 1064. Canaletto (Ant. Canale), Palace of the Doges at Venice; *1002. Correggio (youthful work), Madonna and Child, with angels; 1006. Parmigianino, Holy Family; 1044. Fr. Albani, Dancing genii; on the other side of the door, 1095. Marco Palmezzano, Crucifixion, with Mary, Martha, Mary Magdalen, and John.

*Dutch School. On the left: *918. G. Metsu, Lute-player; on the right, 922. Copy of Rembrandt's Holy Family (after the famous picture in the Louvre); 926. Gerard Dou, Pancake-seller; 934. Schalcken, Girl sewing; 941. F. van Mieris, Girl asleep; 949, 957. Netscher, Sacrifice to Venus; between them, 953. Rachel Ruysch, Fruit and flowers; *958. Terburg, Lady drinking; 961. Rachel Ruysch, Flowers. Exit-wall: *972. Metsu, Lady and huntsman; *977. Jan Steen, Family feast; 979. Attributed to Rembrandt (perhaps H. Seghers?), Thunderstorm; 981. F. van Mieris, Portrait of the painter and his family (1675), painted for Cosimo III.; 985. Adrian van der Werff, Adoration of the Shepherds (1703); F. van Mieris, 854. The charlatan; 860. Portrait; *882. Jacob van Ruysdael, Landscape with cloudy sky; 895. South German School, Ferdinand I.; 899, 900. Poelenburg, Landscapes.

FLEMISH AND GERMAN SCHOOLS. I. SALOON. To the right, 812. Rubens, Venus and Adonis, the landscape by J. Brueghel (studiopiece). On the next wall, Studio of Lucas Cranach, 845. Electors John and Frederick of Saxony, 847. Luther and Melanchthon, 838. Luther; 846. G. David (not Suavio), Descent from the Cross. On the exit-wall: 783. Van Dyck (?), Madonna; 850 (IX). Hans Holbein the Younger, Miniature portraits; 851. Dürer, Madonna, painted in 1526; 764. B. Denner, Portrait (1726); *766. Dürer, Portrait of his father, painted in the artist's 19th year (1490; the clever face and hands are wonderfully lifelike); 778. Memling, St. Benedict.

Dürer, 768. The Apostle Philip, and 777. (farther on), St. James the Great.

'Both pictures were painted in water-colours upon linen in 1516. The heads are of strongly marked individuality, yet it is at the same time

evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented. — Thausing's 'Dürer'. *774. Claude Lorrain, Sea-shore, with a villa, copied in parts from the Villa Medici at Rome; 772. Adam Elsheimer, Landscape, with Hagar comforted by the angel; 769. Memling, Portrait of a man. Entrance – wall: 786. G. Dou, Schoolmaster; 842. Rubens, The Graces (sketch); 788. Sir A. More (more probably Amberger?), Portrait of C. Gross; 784. Sir A. More, Portrait; 795. Rogier van der Weyden (?), Entombment; 793. Elsheimer, Landscape with Mercury accompanying the daughters of Aglaia to the temple; *765. Holbein the Younger, Richard Southwell (1536), with a blended expression of stolidity and slyness; 801bis. Unknown Artist, Portrait.

In the II. Saloon, above, a series of good pictures from the lives of SS. Peter and Paul, by Hans von Kulmbach (attributed to Schäufelein), a pupil of Dürer. To the right of the entrance, 730. Herry Bles (Civetta), Rocky landscape; opposite the windows, 744. Nic. Frumenti (the German Meister Korn), Triptych with the Raising of Lazarus (1461). Exit-wall, 758. Elsheimer, Landscape, with shepherd playing on the Pan's pipes; 761. Jan Brueghel, Landscape, forming the cover of a green drawing of the Crucifixion relieved with white by A. Dürer (1505), with a copy in colours by J. Brueghel (1604); 698. Van der Goes (?), Madonna; *703. Memling, Madonna and Child with angels, remarkable for its chastened arrangement, tasteful shape, jewel-like finish, and glow of tone (C. & C.); 706. Teniers the Younger, St. Peter weeping; 708. Gerard David, Adoration of the Magi; opposite, 749. Petrus Cristus, Double portrait.

French School. To the left: *667. Jehan Clouet, Francis I. on horseback; 668. Gaspard Poussin, Landscape; 671. Watteau (more probably Lancret), Garden-scene; to the right, 672. Grimoux, Youthful pilgrim; 684. Rigaud, Portrait of Bossuet; 674. Largillière, Jean-Baptiste Rousseau; 680. Nic. Poussin, Theseus at Trezene; 679, 689, Fabre, Portraits of the poet Vittorio Alfieri and the Countess of Albany (1794), with two autographs by Alfieri on the back. Exit-wall, 690bis. Fabre, Terreni, the painter; 696. Grimoux, Pilgrim; 695. Phil. de Champaigne, Portrait. — Then to the left in the corridor is the —

CABINET OF THE GEMS (closed on Sun.), a saloon borne by four columns of oriental alabaster and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones, once

the property of the Medici.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of agate and rock crystal. In the 1st cabinet on the right: to the left, vase of rock-crystal, ascribed to Ben. Cellini; goblet of onyx, with the name of Lor. de' Medici; two reliefs in gold on a ground of jasper, ascribed to Giov. da Bologna; large vessel of lapis lazuli. 2nd Cab.: Portrait of the grand-duke Cosimo II., in Florentine mosaic, of 1619; three reliefs in gold on a ground of jasper, ascribed to Giov. da Bologna; crystal vase, with cover in enamelled gold, executed for Diana of Poitiers, with her cipher and half moons. 4th Cab.: below, to the right, Venus and Cupid in porphyry, by Pietro Maria Serbaldi of Pescia. 5th Cab.: Vase of jasper with lid, on

which stands the figure of a warrior; basrelief in gold and jewels, representing the Piazza della Signoria, by Gasparo Mola; fantastic vase with a Hercules in massive gold upon it, by Giov. da Bologna. In the centre of the room: *Casket of rock-crystal with 24 scenes from the life of Christ, executed by Valerio Belli in 1532 for Pope Clement VII.

In the W. Corridor, the first door on the left leads to the -*Venetian School, I. Saloon, Right: 627. Dosso Dossi (not Seb. del Piombo), Portrait of a warrior; 573. Girol. Muziano, Portrait: 575. Lor. Lotto, Holy Family (a late work); 592. Seb. del Piombo (not Moretto), Death of Adonis (of the master's first Roman period); 579. School of P. Veronese (Batt. Zelotti according to Morelli), Annunciation; *583bis. Carpaccio, Fragment of a large picture of the Crucifixion (?). *631. Giov. Bellini, Madonna by the lake with saints: in this highly poetic composition ('Sacra Conversazione') the painter appears as the precursor of Giorgione (comp. Nos. 621 and 630, p. 413). — Exit-wall, 586. Moroni, Portrait (1563); 648. Titian, Portrait of Catherine Cornaro (studio-piece); *1111. Mantegna, Altar-piece with the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works; no number, Tintoretto, Leda (recently acquired); 571. Veronese School (attributed to Giorgione), Knight and squire; 593. Jac. Bassano, Moses and the burning bush; 595. Jacopo Bassano, Family-concert, with portraits of the painter himself and of his sons Francesco and Leandro.

**605, *599, Titian, Portraits of Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, Titian skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive against a dark wall. — C. & C.

Above, 601. Tintoretto, Portrait of Admiral Venier; over the

door, 607. Paris Bordone, Portrait of a young man.

On an easel: **626. Titian, The so-called 'Flora', painted

probably before 1520, and still in Giorgione's manner.

There is nothing in this ethereal Flora to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. —

II. Saloon. Right: above, 646. Tintoretto, Abraham's Sacrifice; 645. Savoldo, Transfiguration; 629. Giov. Batt. Moroni, Portrait of a scholar; 614. Titian, Giovanni de' Medici, painted from a death-mask; 617. Tintoretto, Marriage at Cana of Galilee; 618. Copy of Titian's 'Pesaro Madonna' (p. 282), begun only; 619. Palma Vecchio, Judith (injured); 642. Moroni, Portrait of the author Giov. Ant. Pantera (retouched); Giorgione, *622. Portrait of a

Knight of Malta (retouched), *621. Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early work), 630. Judgment of Solomon; between these, 589. P. Veronese Martyrdom of St. Justina; 623. Palma Vecchio, Holy Family with Mary Magdalen (copy?). *633. Titian, Madonna and Child with the vouthful St. John and S. Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature (C. & C). 583. In the style of Giov. Bellini, Pietà (drawing); 638. Tintoretto, Portrait of Sansovino the sculptor. Entrance-wall, above, 646. Palma Vecchio, Lucretia (copy); 609. Reduced copy of Titian's 'Battle of Cadore', destroyed in the burning of the ducal palace at Venice in 1577.

In the adjoining corridor are various portraits of modern artists and some unimportant pictures. The door straight on leads to the CABINET OF ENGRAVINGS AND DRAWINGS (Director, Sig. Nerino Ferri) and the Collection of Coins and Medals (closed). The door on the right leads to the -

SALA DI LORBNZO MONACO. To the right, 1296. Bacchiacca, History of St. Acasius, altar-predella; *39. S. Botticelli, Birth of Venus; 17. Fra Angelico da Fiesole, Tabernacle with a gold ground, the Madonna between two saints, surrounded by twelve *Angels with musical instruments, of surpassing charm (1483); *1294. Fra Angelico, Predelle of the preceding, with St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark; 1297. Dom. Ghirlandajo, Madonna and saints; 1286. S. Botticelli, Adoration of the Magi, with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano; 24. Lorenzo di Credi, Madonna adoring the Child; 1305. Dom. Veneziano, Madonna and saints: 1309. Lorenzo Monaco, Coronation of the Virgin (1413); 1302. Benozzo Gozzoli, Betrothal of St. Catharine, Pietà and saints; 1310. Gentile da Fabriano, SS. Mary Magdalen, Nicholas, John, and George (1425).

PASSAGE TO THE PITTI PALACE (closed on Sun. and festivals, ex-

cept the first section with the engravings).

(The visitor is recommended to pass over this part of the gallery at present, and to visit it when on his way to the Pitti Palace in connection with the other collections. Conveyance of sticks or umbrellas from one gallery to the other, see p. 394.)

A staircase descends to a long Corridor which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 minutes. The first section of the corridor contains Italian and other Woodcurs, beyond which tion of the corridor contains Italian and other Woodcurs, beyond which is a collection of Engravings of the Italian school down to the time of Marc Antonio (including specimens of Mantegna, in frames 50, 52, 54, 56, at the first corner), and also of other schools (to the right, at the end of the section, Rembrandt and his school, in frames 231-307. — At the beginning of the second section, beyond the first door (above the Ponte Vecchio), to the right: Luca Giordano, Triumph of Galatea. Then a large collection of portraits of the Medici (left). — Third section, beyond the second door, on the left bank of the Arno: crayon sketches of Florentine beauties; four *Portraits of ladies of the English court (copies after Sir Peter Lelu's originals at Hampton Court): views of Italian towns (17th cent) Lely's originals at Hampton Court); views of Italian towns (17th cent.).

Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. Below lies the Boboli Garden. (In order to reach the gallery in the Pitti Palace, p. 461, two flights of steps have to be ascended.)

The second door on the left leads to the two *Saloons of the Painters, with portraits of the most celebrated painters of all nations from the 15th cent. to the present time, most of them painted by themselves and with their names attached.

The I. Saloon contains the old masters. To the right: 386. Parmigianino; 232. H. Holbein the Founger; 224. Lucas Cranach (1550), 453. B. van der Helst; 462. Anthonis Mor (1558); 316, 237. Lower Rhenish Master of the Death of the Virgin (not Matsys; inside No. 237 is a female portrait of 1520, which the custodian shows on request); 238. Jordaens. Next wall: *223. Van Dyck; *540. Reynolds; 263. Cristofano Allori; 282. Sodoma (Portrait of himself?); 280. Andrea del Sarto (fresco); *287. Pietro Perugino (excellent picture, but not painted by himself); 286. Filippino Lippi (fresco); 217. Velazquez (copy?); *288. Raphael (retouched); 292. Leonardo da Vinci (not by himself); 293. Salvator Rosa; opposite, 372. Palma Giovane; 384, 384 bis. Titian; 396. Guercino; 403. Guido Rent. Entrance-wall: 354. School of Giovanni Bellini, Unknown portrait (forged signature); 451. Rembrandt as an old man; 452. the same in middle life; 449. G. Dou; *228. and 233. Rubens; 439. Albrecht Dürer, Copy of an original (now in Madrid) painted in 1498; 436. Georg Penez, Portrait of a young man. — In the centre a large "Marble Vase of Greek workmanship, known as the 'Medici Vase', adorned with the Sacrifice of Iphigeneia. In a niche opposite the entrance, the statue of Cara. Leopold de' Medici, the founder of this collection of portraits. — In the II. Saloon, modern masters: 549. Mme. le Brun (generally in the first room for copying); farther on (window-wall), 555. Raphael Mengs; 471. Angelica Kaufmann; farther on, 531. Ingres; opposite the windows, 600. Leighton; 588. Millais; 585. Watts; above, on the entrance-wall, 573. Canova, etc.

CABINET OF INSCRIPTIONS (Sala delle Iscrizioni). The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome.

The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the consuls, dramas, military events, private affairs, etc.). There are also some fine Status: *262. Bacchus and Ampelus; 263. Mercury; 266. Venus Urania; *265. Venus Genetrix; 264. Priestess (head modern). To the left: 302. Cicero(?); 300. Demosthenes; 274. Scipio Africanus. In the vestibule, 294. Socrates; 291. Relief representing earth, air, and water; 284. Aeon, a late personification of Time. Also a number of Roman cinerary urns and Greek sepulchral reliefs.

CABINET OF THE HERMAPHRODITE. To the right, 307. Torso of Bacchus in basalt; 308. Torso of a youth, restored by Benvenuto Cellini as Ganymede; 310. Hercules and the serpents; above, three Bacchantes (relief), and Mask of Jupiter Ammon; *315. Torso of a Satyr; above it, 331. Victories sacrificing bulls (relief). **318. The celebrated 'Dying Alexander', recalling the Laocoon, really a giant's head of the Pergamenian school; 316. Antinous; above, three Bacchantes (relief); 323. Cupid and Psyche. In the centre, 306. Hermaphrodite.

A door in this cabinet leads to the -

CABINET OF THE CAMBOS (closed on Sun.).

Cases 1st-4th contain the antique cameos, 5th and 6th the modern; 7th-10th the ancient intaglios, 11th and 12th the modern. Drawers beneath the intaglios contains casts. In the 1st Case, to the right of the entrance,

the cameo No. 3. (red numbers), with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the artist (Protarchos); 9. Cupid tormenting Pysche; 31. Nereid on a hippocampus. 2ND Case: 36. Judgment of Paris; 51. Zeus of Dodona; 63. Hercules and Omphale. 3RD Case: 86. Youthful Augustus; 100, 101. Tiberius. 4TH Case: 148. Wounded stag; 156. Fall of Phaëthon; 162. Bacchus and Ariadne. 6TH Case (modern): 220. Lud. Sforza; 221. Cosimo de' Medici the Elder; 222. Lor. il Magnifico; 229. Bianca Cappello; 233. Pope Clement VII. 7TH Case (opposite the door): 28. Apollo; *54. Hercules and Hebe, with the name of the artist Teukros; 72. Satyr and child. 8TH Case: 101. Mourning Cupid; 145. Apollo. 9TH Case: 176. Bacchante; 185. Pluto; 190, 191. Leander (?). 10TH Case: chiefly portrait-heads. 11TH Case: 4158. (black numbers). Sphinx, the seal of Augustus. 12TH Case (modern): *371. Head of Savonarola; 373. Leo X., etc. — The next eight cases contain the collection bequeathed by Sir William Currie to the Uffizi in 1863: 5. Hermaphrodite; 20. Dancing Satyr; 46, 50. Fine heads; 106. Ajax and Achilles, etc. — By the wall opposite the window: Face carved in wood, purporting to have been copied from a cast of Dante's features taken after death. In the corner are fragments of glass from the catacombs bearing early Christian representations. The revolving glass-cases contain goldsmith's work.

SALOON OF BAROCCIO. Five tables of Florentine mosaic. That by the entrance-wall, to the right, has a view of the old harbour of Leghorn. That in the centre, executed in 1613-18 by Jacopo Antelli, from Ligozzo's design, cost 40,000 zecchins or ducats.

Right: 159, *154. Bronzino, Portraits of Panciatichi and his wife;

Right: 159, *154. Bronzino, Portraits of Panciatichi and his wife; 211. Lombard School, Madonna and St. Anna (copy of Leonardo da Vinci's Madonna in the Louvre); 156. Sodoma, Ecce Homo; 157. Honthorst, Infant Jesus adored by angels; *163. Sustermans, Galileo; 169. Baroccio, The Virgin interceding with the Saviour, below are the members of a charitable order (Madonna del Popolo, 1579); 763. Sustermans, Princess Claudia de' Medici; 180. Cornelis de Vos (attributed to Rubens), Portrait; 186. Carlo Dolci, Magdalen; 190. Honthorst, Adoration of the Shepherds; 191. Sassoferrato, Madonna dei Dolori; 196. Van Dyck, Margaret of Lorraine; 188. Andrea del Sarto, Portrait (injured); 210. Velazquez (? probably a studio-piece after Rubens), Philip IV. of Spain on horseback; 216. School of Rubens, Bacchanalian scene; 212. Baroccio, Christ appearing to Mary Magdalen; 220. Snyders, Boar-hunt.

*Saloon of Niobe, constructed in 1775, and so named from the seventeen Roman *Copies of statues from the far-famed ancient group of Niobe with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana.

Even in antiquity it was a disputed point whether Scopas or Praxiteles (4th cent. B. C.) designed the group. Twelve of the statues were found at Rome outside the Porta S. Paolo in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio, whence they were subsequently transferred to Florence.

This room also contains three huge paintings: 139. Sustermans, The Florentine Senate swearing fealty to Ferdinand II.; *140. Rubens, Henry IV. at the battle of Ivry; *147. Rubens, Entry of Henry IV. into Paris. The last two, both unfinished, were painted for Queen Maria de' Medici in 1627, as companion-pieces to the paintings of the Luxembourg Gallery (now in the Louvre).

The Galleria Feroni, bequeathed to the city by Sig. Feroni in 1850, contains nothing of importance.

At the end of the corridor, to the left, are three rooms containing *Drawings. Catalogue by Sig. Nerino Ferri, 11/2 fr.

This collection, founded by Cardinal Leopold de' Medici, and afterwards much extended, has recently been admirably arranged according to schools. All the drawings exhibited to view bear the names of the masters. The thick numerals indicate the frames, the others the single drawings within the large frames. The enumeration begins in the room at the back.

Room I contains Tuscan drawings (Nos. 1-167). 11, 101. Fra Angelico, Madonna; 47, 48. Drawings by Verrocchio; 50, 51. Signorelli; 93, 423, 489, 96, 436, 97. Leonardo da Vinci. In the middle of the room, especially fine drawings by Fra Bartolommeo, Michael Angelo, and Andrea del Sarlo. — Room II. 168-239. Continuation of the Tuscan School. 240-248. Sienese, 249-280. Umbrian and Roman Schools: among these, 252-255. Fietro Perujino; 258. Drawings for a fresco of Pinturicchio in the library at Siena; 257, 377. Pinturicchio, Two female figures; 260, 497, 529, 530, 505, 263, 538, 266, 534, 535. "Drawings by Raphael. 231-287. School of Ferrara: 284, 388. Portrait by Garofalo. In the middle, 288-340. Schools of Padua, Verona, Vicenza, and Venice. "295. Mantegna, Judith with the head of Holofernes. — Room III. 341-362. Lombard School. 363-377. School of Bologna. 378-394. German School, with fine drawings by M. Schongawer, A. Dürer, Hans Baldung Grien, and Hans Holbein the Younger. 395-410. Flemish and Dutch School. 411. French School. — In the W. Corridor: 412-442. Tuscan Schools; 443-444. Sienese School; 445-454. Umbrian and Roman Schools; 455-461. Lomi and School. — E. Corridor: 462-470. Venetian School; 471-485. School of Bologna; 486, 487. School of Genoa; 488-491. Neapolitan School; 492-498. Flemish, Dutch, and German Schools, with drawings by Rubens and Van Dyck; 499, 500. Spanish School; 501-508. French School, including specimens by Jacques Callot and Claude Lorrain.

The first floor of the edifice contains the Biblioteca Nazionale (admission, see p. 393; entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal Biblioteca Palatina formerly in the Pitti Palace, and the still more extensive Biblioteca Magliabecchiana. The latter, founded by Antonio Magliabecchi, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 300,000 vols. and 8000 MSS., comprising the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer (Florence, 1488); Cicero ad Familiares (Venice, 1469); Dante, by Landino (Florence, 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the Anthologia Graeca ed. Lascaris. Among the other chief treasures are letters and papers of Galileo and Benv. Cellini, and Savonarola's Bible, with marginal notes by him. Every facility is afforded for the use of the library; the large catalogue in the entrance-room and the periodicals in the great reading-room are accessible to all. — The staircase to the right of the library leads to the Central Archives of Tuscany (Pl. D, 5), arranged by Bonaini, one of the most imposing collections of this description (140,000 documents). Curator, Signor Comm. Gaet. Milanesi.

Between the Uffizi and the Palazzo Vecchio the Via della Ninna leads to the E. to the Via de' Neri, in which is situated the Loggia del Grano (Pl. E, 6), erected by Giulio Parigi in 1619 and adorned with a bust of Cosimo II.

From the post-office the Via Lambertesca leads to the Via Por S. Maria, which ends at the Ponte Vecchio. At the corner to the

left rises the *Torre dei Girolami*, near which is the old church of *Sto. Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria, publicly explained Dante's Divine Comedy in 1373.

The Borgo SS. Apostoli leads hence to the W. to the church of SS. Apostoli (Pl. D, 5), a Tuscan-Romanesque basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to Charlemagne. The arches between the nave and aisles are adorned with a fine border in the antique style and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is a *Ciborium by Andrea della Robbia, adjoining which is the monument of Oddo Altoviti, by Benedetto da Rovezzano. The sculptured decoration of the portal is also by the latter artist. The right aisle contains the tomb of Bindo Altoviti, by Ammanati (1570). — From this point to S. Trinità and Via Tornabuoni, see p. 454.

The Via Por S. Maria is also connected with the Via Tornabuoni by the Via delle Terme, at the beginning of which, on the right, stands the old Residence of the Capitani della Parte Guelfa.

The Piazza S. Firenze, the Badia, and the Museo Nazionale, see pp. 428-432; by the Ponte Vecchio to the Pal. Pitti, see p. 459.

b. From the Piazza della Signoria to the Piazza del Duomo, and thence to the Piazza d'Azeglio.

From the Piazza della Signoria the busy VIA DEI CALZAJOLI (Pl. E, 4, 5) leads towards the N. to the Piazza del Duomo. Via di Porta Rossa, the first side-street to the left, leads to the Mercato Nuovo, once the market for silks and jewelry, where flowers and straw and woollen wares are now sold. The market is adorned with a good copy of the antique boar in bronze, by Pietro Tacca; the handsome areades are by Bern. Tasso (1547). Farther on in the same street, to the left, is the Palazzo Davanzati, a building of the 14th century. — In the third street diverging to the right from the Via Calzajoli (at first called Via Tavolini, and beyond the first cross-street Via Dante Alighieri) No. 2, on the left side, is the house in which Dante was born (Pl. F, 5). It has been recently restored, and marked with a memorial tablet bearing the inscription 'in questa casa degli Alighieri nacque il divino poeta'; the library with a few memorials is open on Wed. and Sat. 10-3. (The traveller interested in historical research should observe the numerous memorial tablets in various parts of the town, recording important events in the annals of Florence.)

In the Via Calzajoli, on the left, rises the church of *Or San Michele (Pl. E, 5), or originally S. Michele in Orto, as it was called from a plot of grass once here, which was converted into a grain-market in 1284, covered with a roof supporting a corn-magazine and adorned with a highly revered statue of the Virgin

and another of the Archangel Michael. In 1336 it was resolved to erect a 'Palatium', containing an oratory below, and a corn-exchange above. The work was at length begun in 1350, in the Gothic style, and completed in 1412. The window-tracery is very beautiful. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some by Luca della Robbia, are placed above the niches.

On the E. side, towards the Via Calzajoli, (r.) St. Luke, by Giovanni da Bologna, 1602 (judges and notaries); Christ and St. Thomas, by Andrea Verrocchio, 1483 (guild of the merchants), in a niche byi Donatello ('strikingly truthful in action and expression, though somewhat overladen with drapery'); (l.) John the Baptist, by Lor. Ghiberti, 1414 (guild of the cloth-dealers); a serious and powerful figure. — Then, farther to the left, on the S. side, (r.) St. John, by Baccio da Montelupo, 1515 (silk-weavers). Beneath the adjacent canopy (physicians and apothecaries) was formerly placed a Madonna which has been removed to the interior of the church. — On the left, St. James, by Couffagni (furiers); St. Mark, by Donatello, 1413 (joiners; 'it would have been impossible'said Michael Angelo, 'to have rejected the Gospel of such a straightforward man as this'). — On the W. façade, (r.) St. Eligius, by Nanni di Banco (farriers); St. Stephen, by Lorenzo Ghiberti (woollen-weavers; 'of simple but imposing grace in attitude and drapery'); (l.) St. Matthew, by Ghiberti and Michelozzo, 1420 (money-changers); above the last, two charming statuettes (the Annunciation) by Niccolò d'Arezzo (ca. 1400). — On the N. side, (r.) St. George by Donatello (armourers), a cast of the original figure, now in the National Museum (p. 430); below, a fine relief of St. George by Donatello; then four saints by Nanni di Banco (bricklayers, carpenters, smiths, and masons); (l.) St. Philip, by the same (shoemakers); St. Peter, by Donatello (youthful work), 1408 (butchers).

In the INTERIOR (entrance on the W. side in the morning), which consists of a double nave, divided by two pillars, to the right, the fine *High Altar (Canopy), a celebrated work of Andrea Orcagna, in marble and precious stones, with numerous reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working image of the Virgin. The best reliefs are the Annunciation and Marriage of the Virgin in front, and her Death and Assumption, on the back. On the

altar is a Madonna by Bernardo Daddi (1346).

Behind Or San Michele is the old Guildhouse of the Wool-Combers, with their emblem the lamb.

Opposite Or San Michele, on the right, is the Oratorio of S. Carlo Borromeo (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

The broad street to the left leads to the busy PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5), the oldest piazza in the town, named by the Lombards 'Forum Regis' and known at a later date as the Mercato Vecchio. On the N. side is the Loggia del Pesce, by Vasari. Down to 1882 this was the site of the principal market for meat, vegetables, and fish (comp. p. 450), and it was much enlarged in 1890. The centre of the piazza is occupied by a bronze Equestrian Statue of Victor Emmanuel II. (1890), designed by Emilio Zocchi.—In the vicinity is the Ghetto, or former Jewish quarter, which is now closed. It is intended to rebuild the entire quarter as far as the Via Tornabuoni.

The Via Calzajoli is terminated by the PIAZZA DEL DUOMO

(Pl. F, 4), in which rise the Cathedral and the Baptistery, and of which the W. part is called the Piazza di S. Giovanni after the latter edifice.

On the left, at the end of the Via Calzajoli, is the *Bigallo (Pl. E, F, 4), an exquisite little Gothic loggia, built in 1352-58, probably by Orcagna, for the 'Capitani di S. Maria della Misericordia' for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo'; it is now an orphan-asylum. Over the arcades (N.) are three small statues (Virgin and two saints) by Alberto di Arnoldo (1361), and two almost obliterated frescoes representing the foundation of the brotherhood (1445). The upper part of the loggia was restored by Castelluzzi in 1881-82. The chapel, now containing the archives of the asylum, contains a Madonna and two angels, by Alberto di Arnoldo, 1364. The room of the cashier is adorned with a frescopainting of Charity, with a view of Florence, by Giottino (1342), and a triptych by Taddeo Gaddi.

Opposite the Bigallo is the *Battistero (Pl. E, F, 4), or church of S. Giovanni Battista, originally the cathedral of Florence, an admirable octagonal structure with an octagonal cupola, rising in well-proportioned stories, defined by pilasters and embellished with rich variegated marble ornamentation, and handsome cornices. The building, which was extolled by Dante ('mio bel S. Giovanni', Inf. xix., 17), and is one of the finest specimens of the Tuscan-Romanesque style, was probably founded about 1100, while the exterior was finished at a later date. The interior is at present under restoration, but accessible. All children born in Florence are baptized here. — The three celebrated **Bronze Doors were added in the 14th and 15th centuries.

The First Door, the oldest of the three, on the S. side, opposite the Bigallo, was completed by Andrea Pisano in 1336 after six years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. The figures are full of vigorous life and simple charm. The bronze decorations at the sides are by Vittorio Ghiberti, the son of Lorenzo (1452-62); above is the Beheading of John the Bap-

tist by Vinc. Danti, 1571.

The Second Door (N.) was executed in 1403-24 by Lorenzo Ghiberti, after a competition in which his designs were preferred to those of Jacopo della Quercia, Niccolò d'Arezzo, and Brunelleschi (comp. p. 431). Donatello and Michelozzo were probably among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ, the Apostles, and Fathers down to St. Augustine. They are quite equal to those of Andrea Pisano in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door, the *Preaching of St. John by Fr. Rustici, 1511 (supposed to have been designed by Leonardo da Vinci).

The *Thied Door, facing the cathedral, also executed by Lorenzo Ghi-

The *Third Door, facing the cathedral, also executed by Lorenzo Ghiberti (1425-52), is considered a marvel of art. It represents ten different scenes from scripture history: (1.) 1. Creation and Expulsion from Para-

dise; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Fromulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creation that Michael Angelo pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders are also by Ghiberti, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). Over the door the *Baptism of Christ, by Andrea Sansovino, 1502; the angels by Spinazzi (18th cent.). The two porphyry columns were presented by the Pisans (in 1200) in recognition of the assistance rendered them by the Florentines against Lucca in the expedition to Majorca in 1117. The chain of the harbour of Pisa, carried off by the Florentines in 1362, was formerly suspended here, but has been recently restored to the Pisans, and is preserved in their Campo Santo (p. 368).

In the *Interior of the baptistery, below, are eight niches, each containing two columns of Oriental granite with gilded capitals. Above is a callery with Corinthian pilasters and double windows. The whole are

In the "Interior of the baptistery, below, are eight niches, each containing two columns of Oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The whole arrangement shows that its builder was well acquainted with ancient forms, and seems to point to an earlier building, of which part of the triumphal arch in the choir is a relic. (Local tradition affirms that a temple of Mars originally occupied this site.) The dome (restored in 1889), 90 ft. in diameter, afforded Brunelleschi a model for that of the cathedral (see below). The choir-niche is adorned with mossics by Fra Jacopo (1225), and the dome with others by Andrea Tafi (d. 1320), Apollonio Greco, and others (restored by Baldovinetti, 1492), which however are not visible except on very bright days. On the pavement are early mosaics, with the zodiac and inscriptions, and niello with ornaments, 1371. The font is enriched with ancient reliefs. To the right of the high-altar is the tomb (frequently imitated) of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance, erected by Cosimo de' Medici; the recumbent bronze statue by Donatello, the figure of Faith by Michelozzo. On an altar to the left of Andrea Pisano's door is a statue of Mary Magdalen in wood, by Donatello, unpleasantly realistic in effect.

Opposite the N. side of the Baptistery is a column of speckled marble (cipollino), called the Colonna di S. Zanobi, erected to commemorate the removal of the relics of St. Zenobius in 1330. — To the W. of the Baptistery is the Pal. Arcivescovile (Pl. E, 4) or palace of the archbishop, with a fine court by G. A. Dosio (1573). At the back, towards the Piazza dell' Olio, is the early Tuscan façade of the small church of S. Salvatore. — (From this point through the Borgo S. Lorenzo to S. Lorenzo, see p. 447.)

The *Cathedral (Pl. F, 4), It Duomo, or La Cattedrale di S. Maria del Fiore, so called from the lily which figures in the arms of Florence, was erected in 1294-1462 on the site of the earlier church of St. Reparata. The first architect was Arnolfo di Cambio, who superintended the works down to his death in 1300. He was succeeded by Giotto (1334-36), who is said to have added the marble facing of the W. side. (A fresco in the Cappella degli Spagnuoli, p. 453, shows the form of the cathedral according to the original plan; another in the cloisters of St. Mark, 5th lunette to the right, p. 440, shows the old façade.) In 1357 the plan was expanded, and the nave with its spacious vaulting as well as the choir-apse were

begun from a design by Franceso Talenti. The exterior was also farther ornamented with marble in harmony with the original details. In 1366 a commission of 24 architects met to decide the form of the choir and the dome, and their plan (of 1367) has since been adhered to. The three apses were completed in 1407-21. On 19th August, 1418, was announced the public competition for the technical execution of the dome, of which Vasari has given so racy an account, and in which the genius of Filippo Brunelleschi secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola took fourteen years (1420-1434). The church was finally consecrated in 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building (larger than all previous churches in Italy, comp. p. 327) is 556 ft. in length and 342 ft. (across the transepts) in breadth; the dome is 300 ft. high, with the lantern 352 ft. (ascent, see p. 422). The nave and aisles are adjoined, in place of a transept, by an octagonal domed space, with three polygonal apses. The unfinished facade of Arnolfo di Cambio was removed in 1588. The present facade, erected in 1875-87 from the design of De Fabris, is highly successful in its architectonic effect and decorative details (models by the various competitors are shown in the Opera del Duomo, p. 424).

Two of the modern bronze doors of the façade were designed by Passaglia, and a side-door by Cassioli. Above the first door on the S. side Passaglia, and a side-door by Cassion. Above the first door on the 5. side is a Madonna of the 14th century. The decoration of the second S. door is by Piero di Giovanni Tedesco (1398); the foliage with naked putti, fore-shadowing the Renaissance spirit, and the Madonna between two angels, in the lunette, are by Lorenzo di Giovanni d'Ambrogio (1402). — The corresponding *N. Door was executed by Giovanni d'Ambrogio and Niccold d'Arezzo, 1408. The admirable *Basrelief of the glorified Madonna, over the door, is ascribed to Nanni d'Antonio di Banco (1414). On the adjoining pillars are two figures by Donatello (early works; 1406 and 1408). The mosaic is by Domenico and Davide Ghirlandajo (1496).

The Interior, though somewhat bare, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the arches. The

choir is appropriately placed under the dome.

On the entrance-wall to the right, an equestrian portrait (in grisaille) On the entrance-wall to the right, an equestrian portrait (in grisalle) of John Hawkswood (d. 1894), an English soldier-of-fortune who served the Republic in 1892 ('the first real general of modern times', according to Hallam), by Paolo Uccello; to the left, portrait of the condottiere Nic. Marracci da Tolentino (d. 1434), by Andrea del Castagno. Over the principal portal: Coronation of the Virgin in mosaic, by Gaddo Gaddi; at the sides, frescoes (angels) by Santi di Tito, restored in 1842. — The designs for the stained glass in the three windows were drawn by Lor. Ghiberti; the design of the coloured mosaic pavement is attributed to Baccio d'Agnolo and Francesco da Sangallo.

RIGHT AISLE. Monument of Filippo Brunelleschi (d. 1446), with his portrait in marble, by his pupil Buggiano. Monument of Giannozzo Manetti, the statesman and scholar (d. 1459), by Donatello; to the left of the latter, Bust of Giotto by Benedetto da Majjano (1490), with a fine inscription by Angelo Poliziano; (1.) on the pillar a fine receptacle for holy water of the 14th century. (r.) Monument of General Pietro Farnese (over the door), by Agnolo Gaddi and Pesello (1395); farther on, King Hezekiah, by Nanni d'Antonio di Banco. Bust of the learned Marsilius Ficinus, by A. Ferrucci (1521). Adjacent, over the door, the monument of Antonio Orso, Bishop of Florence (d. 1336), by Tino da Camaino of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew, a statue by Vincenzo de' Rossi; opposite to it, St. James the Elder, by Jacopo Sansovino (1513).

RIGHT TRANSEFT: (r.) St. Philip, (l.) St. James the Younger, by Giovanni dell' Opera. Each of the four side-chapels is adorned with two saints, painted al fresco by Bicci di Lorenzo (1427). The stained-glass windows are from designs by A. Gaddi. — Over the door of the S. Sacristy (Sagrestia Vecchia), a relief (Ascension) by Luca della Robbia (1446). In the sacristy, St. Michael, a painting by Lor. di Credi (1523), and two angels by Luca della Robbia. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi, to which his brother Giuliano fell a victim, while attending mass in the choir.

In the E. part of Nave (Tribuna di S. Zanobi), by the piers, statues of (r.) St. John, by Benedetto da Rovezzano, and (l.) St. Peter, by Baccio Bandinelli. The chapels contain the statues of the Evangelists, executed for the façade of the church in 1408-16. S. side: 1st Chapel: St. Luke, by Nanni di Banco: 2nd Chapel, *St. John, by Donatello, an early work, in a bad light. In the chapels on the N., St. Matthew by Ciuffayni; St. Mark by Niccolò d'Arezzo. Below the altar of the chapel of St. Zenobius (in the middle) is a *Reliquary containing the remains of the saint, in bronze, by Lorenzo Ghiberti (1440). The stained-glass windows are also from designs by Ghiberti. Behind the altar, the Last Supper on a golden ground, painted 'a tempera' by Giovanni Balducci.

The octagonal Choir occupies the space beneath the dome. Its marble screen, designed by Giuliano di Baccio d'Agnolo, and adorned with basreliefs of the apostles by Bandinelli (with the initials B. B. and date 1555) and his pupil Giovanni dell' Opera, was erected to replace the original wooden screen of Ghiberti. Behind the high-altar an unfinished group (Pietà) by Michael Angelo (late work). — The paintings in the octagonal dome, begun in 1572 by Vasari, and continued by Federigo Zucchero (prophets, etc.), diminish its impressive effect. The windows in the drum of the dome were executed by Bernardo di Francesco from designs by Ghiberti (Presentation in the Temple), Donatello (Coronation of the Virgin), and Uccello (Adoration of the Magi).

The bronze *Door of the N. Sacristy, originally entrusted to Donatello, was executed by Luca della Robbia, aided by Maso di Bartolommeo and Michelozzo (1446-67). In the central panels are Evangelists, fathers of the church, etc., surrounded by small portrait-heads. Above it a basrelief in terracotta (Resurrection) by Luca della Robbia (about 1443). The intarsia work and frieze of children on the cabinets in this sacristy were executed from designs by Guliano and Benedetto da Majano. Near the door, to the left, is a fine marble fountain.

LEFT TRANSEPT. Statues of St. Andrew and St. Thomas by Andrea Ferrucci (1512) and Vinc. de' Rossi. In the chapels, frescoes by Bicci di Lorenzo. The ten stained-glass windows are by Lor. Ghiberti. In the centre of the tribune is a round marble slab covered with wooden planks, placed here about the year 1450 by the celebrated mathematician Paolo Toscanelli of Florence for the purpose of making solar observations through a corresponding aperture in the dome. In 1755 P. Leonardo Ximenes added a graduated dial in order to admit of more accurate observations, as an inscription on one of the pillars records.

LEFT AISLE. By the side-door is a Portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by Domenico di Michelino in 1465 by command of the republic. Statue of David by Ciufragni (1434). Bust of the musician Antonio Squarcialupi by Benedetto da Majano. Then Arnolfo, with the design for the cathedral, a medallion in high relief by Bartolini (1843). "Statue of Poggio Bracciolini, secretary of state, by Donatello, admirably individualised. Bust of the architect De Fabris (d. 1883; p. 421). On the first pillar, St. Zenobius, a picture by Orcagna.

The ASCENT OF THE DOME (p. 421) is very interesting, both for the sake of obtaining an idea of its construction, and for the "View (more

extensive than from the Campanile, see below). Entrance by a door in the right aisle (open 7-12 in summer, 9-12 in winter; adm. 50 c.); easy ascent of 463 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 57 steps more to the cross on the summit.

The *Campanile, or bell-tower, begun by Giotto in 1334-6, carried on after his death by Andrea Pisano and Franc. Talenti, and completed in 1387, a square structure 292 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The *Windows, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the first three of which are by Donatello (John the Baptist; *David, the celebrated 'Zuccone' or bald-head; and *Jeremiah), and the fourth (Obadiah) by his pupil Rosso (1420). On the E. side are Habakkuk and Abraham's Offering, by Donatello (the last work partly by Rosso), and two patriarchs by Niccold d'Arezzo (?). On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are *Bas-reliefs; those on the W., S., and E. sides having been designed by Giotto, and executed partly by him and partly by Andrea Pisano, and those on the N. designed and executed by Luca della Robbia (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (*Creation of Eve, *Adam and Eve at work, Dwellers in tents, Astronomer, *Rider, Weaving, Navigation, *Agriculture, etc.), while the liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

'The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, so far as I know, only in one building in the world, the Campanile of Giotto'. — Ruskin's 'Seven Lamps of Architecture'.

The campanile is ascended by a good staircase of 414 steps (fee 1/2-1 fr.). Beautiful View from the top, embracing the city, the valley in which it lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the piers on which, according to Giotto's plan, it was proposed to

raise a spire of 100 ft.

Opposite the S. side of the Campanile is the Oratory of the Misericordia (Pl. F, 4), belonging to the order of brothers of charity founded in 1244, who are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. It contains a terracotta relief by Andrea della Robbia at the altar; in a side-room on the right, statues of the Virgin and St. Sebastian by Benedetto da Majano, and a painting, the Plague of 1348, by Lodovico da Cigoli.

Adjacent to the E. is the Canonry (Casa dei Canonici), erected in 1827 by Gaetano Baccani; at the portal are the statues of Arnolfo di Cambio and Filippo Brunelleschi, both by Luigi

Pampaloni (1830). — Into the wall of one of the following houses (No. 29) is built the Sasso di Dante, a stone on which the great poet is said to have been wont to sit on summer evenings.

The Via del Proconsolo then leads to the S. to the Piazza S. Firenze (Museo Nazionale; see p. 429). — In the piazza of the Cathedral, farther on, at the corner of the Via dell' Oriolo, is the Palazzo Riccardi, formerly Guadagni. — [In the Via dell'Oriolo, immediately to the right, is the handsome new National Bank by Cipolla.]

Opposite the choir of the cathedral is situated the Opera del Duomo (Pl. F, 4; No. 24, entrance in the court). Here was opened in 1891 the *Cathedral Museum, or Museo di S. Maria del Fiore, containing chiefly works of art from the cathedral and the baptistery (adm., see p. 394). Lists of the works of art are supplied for the use of visitors. Catalogue \(^{1}/_{2}\) fr.

GROUND-FLOOR. In the vestibule, a bust of Brunelleschi, after his death-mask. Above the door (left), God the Father between two angels, a fine coloured relief in the style of Luca della Robbia (ca. 1450). — The hall contains numerous architectural fragments; also, 40. Figure of the Madonna, by a master of the Pisan School (13th cent.); 51. (by the staircase), Etruscan relief. — On the staircase are reliefs from the choir-screen of the cathedral, by Baccio Bandinelli and Giovanni dell'Opera.

FIRST FLOOR. In the large hall, on the end-walls (71 to the right, and 72 to the left), are the *Singing Galleries (Cantorie) from the cathedral, with the celebrated reliefs of children by Luca della Robbia (1431-40) and Donatello (begun in 1433), taken down in 1688 and put together again, with additions, in 1890. The naïve charm of childhood has probably never been better expressed than in the ten clearly and beautifully arranged **Groups of singing and dancing boys and girls by Luca della Robbia, which are equally attractive for their truth and naturalness and for their grace of movement and form. The four *Reliefs of dancing Genii by Donatello are full of vigour and expression, but meant to be seen from a distance. In their exuberant vigour, they present a very significant specimen of the master's work. - Also on the right end-wall: 108. Intarsia Tablet, representing St. Zenobius between two deacons, by Giuliano da Majano (from the New Sacristy in the Cathedral, p. 422). — On the left side-wall: De Fabris, Model for the façade of the Cathedral; 77. Relief of the Madonna, by Agostino di Duccio. On the back-wall are two frames with Byzantine miniatures (11th cent.). — On the right side-wall: 92, 93. Christ and St. Reparata, marble statuettes by Andrea Pisano; 94. Madonna, a relief by Portigiani; 95, 96. Annunciation, group by Niccold d'Arezzo. — *97. Massive Silver Altar from the Baptistery, with twelve reliefs from the history of John the Baptist. The front was executed in 1366-1402, while the statue of the Baptist was added by Michelozzo in 1451. The four sidereliefs, including the fine Birth of John, by Ant. Pollajuolo, and his Death, by Verrocchio, date from 1477-80. On this altar, 98. Silver Cross by A. Pollajuolo and Betto di Franc. Betti (1457-59). Above is Barabina's cartoon for the mosaic on the façade of the cathedral. Farther on, 105, 106. Two side-reliefs from Luca della Robbia's cantoria (p. 424); 100, 101. Woven altar-hanging and chasuble, Venetian works of the 16th century.

The LAST ROOM contains models for the dome of the Cathedral, including Brunelleschi's model for the lantern. On the back-wall, 131. Drawing (16th cent.) of the original façade of the Cathedral, destroyed in 1588 (comp. p. 421); 128-130, 132-135. Models for the façade of the Cathedral, all from the end of the 16th or beginning of the 17th cent.; numerous modern designs for the present façade.

The Via dei Servi and SS. Annunziata, see pp. 437, 438; the Via Ricasoli, the Accademia delle Belle Arti, and S. Marco, see pp. 440, 441; the Via Cavour, and the Palazzo Riccardi, see pp. 445, 446.

The Via Bufalini, which lies a little to the E. of the Piazza del Duomo, passes the small piazza of S. Maria Nuova (Pl. G, 4, 5), with the large Ospedale di S. Maria Nuova, founded by Folco Portinari, the father of Dante's Beatrice, and the church of S. Egidio, with a portice by Buontalenti. Above the door is a terracotta relief of the Coronation of the Virgin, by Bicci di Lorenzo (1424). The façade is also embellished with two frescoes of the 15th century. At the back of the high-altar are a Madonna by Andrea-della Robbia, and a ciborium with a door by Ghiberti. — Opposite the church, on the groundfloor of No. 29, which once contained Lorenzo Ghiberti's studio, is exhibited the small Picture Gallery of the hospital (adm., see p. 394; key kept by the porter, opposite, at the entrance to the hospital, No. 1).

VESTIBULE: *4. Verrocchio, Madonna in relief (terracotta). — LARGE ROOM: *48-50. Hugo van der Goes (d. 1485), Adoration of the Child, and four saints, on the wings, the family of the donor, Tommaso Portinari, agent of the Medici in Bruges, and saints; this is the masterpiece of this early Flemish master. Opposite, 20. A. Orcagna (?), St. Matthew; 22. Rafaellino dei Capponi, Madonna and saints, with the donors; 23. Botticelli, Madonna. — II. Room: *71. Fra Bartolommeo and Mariotto Albertinelli, Last Judgment (damaged; the adjoining copy shows the details); 72. Albertinelli, Annunciation; 63. Sogliani, Assumption; 64. Fra Angelico da Fiesole, Madonna and Child with four saints; 65. Cosimo Rosselli, Madonna and Christ.

The Casa di Ricceri (Pl. H, 4), in the Via della Pergola, which skirts the E. side of the Spedale S. Maria Nuova, No. 59, was once occupied by *Benvenuto Cellini*.

From the Via della Pergola the Via degli Alfani leads to the N.W. to the church of S. Maria degli Angioli (Pl. G, 4), the cloisters of which contain frescoes by Andrea del Castagno, and to the Palazzo Giugni, built by Ammanati in 1560, with a fine court.

To the S.E. of the Via della Pergola, and parallel to it, runs the Via di Pinti, in which is situated the church of S. Maria Maddalena de' Pazzi (Pl. H, 5). The cloisters in front of the church were

designed by Giuliano da Sangallo (1479); the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by Cosimo Rosselli; the richly decorated chapel of the high-altar is by C. Ferri, the altarpiece by Luca Giordano. — In the adjacent Via della Colonna, No. 1, is the entrance to the chapter-house of the monastery belonging to the church, with a large *Fresco by Perugino (Christ on the Cross, date about 1500, the most worthy representation of the Saviour by this master). Adm., see p. 394.

The Via di Pinti ends at the Porta a Pinti (Pl. I, 4) just outside of which is the Protestant Cemetery, with the graves of Mrs. E. B. Browning, W.S. Landor, Arthur Clough, Theodore Parker, etc.

The VIA DELLA COLONNA connects the new Piazza d'Azeglio (Pl. I, 5), which is laid out in promenades, and the Piazza dell' Annunziata (p. 438). At No. 31 is the exhibition of the Società delle Belle Arti (open daily, 10-4; 50c.).

In the Palazzo della Crocetta (Pl. H, 4), Via della Colonna 26, are the *Museo Archeologico and the Collection of Tapestry (director, Cav. Milani; adm., p. 393). Most of the objects have an explanatory label. The antique bronzes hitherto in the Uffizi Gallery are now also being transferred hither; and numerous other alterations are in progress or contemplation.

On the GROUND-FLOOR are weapons, ornaments, and other interesting articles found in the tombs at Vetulonia.

On the First Floor to the left is the Egyptian Collection, to the right the Etruscan Collection.

Egyptian Museum (catalogue for general use, by Schiaparelli, in the second hall). I. Hall of the Gods. At the door, Small ensigns, used in battle; sacrificial table. — 1st Case to the left of the entrance: Mummies of ibises, hawks, and cats, and religious implements. 2nd case: Images of sacred animals. In the other cases are statuettes of gods. — In the centre: the Goddess Hathor suckling King Horemheb, a statue from Thebes (15th cent. B.C.), found in the ruins of the temple of Isis near S. Maria sopra Minerva at Rome. To the left of the exit, mummy of an ape; to the right, fragment of a statue of the god Bes, in limestone.

11. Hall of Inscriptions. To the left, by the walls: Sepulchral reliefs from the ancient empire. — Beside the columns: Statues of the high-priest Ptahmes from Memphis (15th cent. B.C.).— In the centre: Lime-stone sarcophagus and various remains of frescoes. By the walls, Sepulchral reliefs and inscriptions (16th to 6th cent. B.C.); in the case by the entrance-wall, reliefs with representations of animals; on the opposite wall: Funeral rites; Artisans (16th cent. B.C.); Seti I. receiving the neck-lace from the goddess Hathor (14th cent. B.C.); from the same tomb, Coloured relief of Ma, the goddess of truth; fragment of a relief, with four scribes (16th cent.). — In the case by the window: Wooden statuettes of two slave-girls baking bread (Memphis, ca. 3500 B.C.).— At the door (right), the minister Uahabra, fragment of a statue from Sais (6th cent. B.C.; found near S. Maria sopra Minerva at Rome).

III. Large Hall of Mummies. Mummy of a woman (7th cent. B.C.), on

III. LARGE HALL OF MUMMIES. Mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines. Sarcophagus of the nurse of an Ethiopian princess (7th cent. B.C.). — No. 22. of the papyri contains a representation of the judgment of the dead. — To the left of the entrance is a cabinet with ornaments from mummies. — We now pass through the door to the left, at the opposite end of the room, into —

Museo Archeologico. FLORENCE.

IV. SMALL HALL OF MUMMIES (with painted mummy-cases), and -V. ALEXANDRIAN HALL (specimens of Hellenistic art in Egypt). In the middle, two mummies of the 2nd cent. A.D. — In the cases: Mummy of a child, with the head exposed; portrait of a woman from a mummy-coffin of the 2nd cent. A.D.; specimens of textile industry, etc. - We now retrace our steps through Rooms III and II, and enter -

VI. HALL OF SEPULCHRAL AND DOMESTIC OBJECTS. By the entrancewall: Vessels from the most ancient tombs of Memphis and Thebes; remains of eggs, fruit, etc. — Window-wall: Vessels of metal and glass (the latter imported). — Exit-wall: Alabaster vessels bearing the names of kings (c. 3000 B.C.); painted vessels. — Last Wall: Chairs, baskets, etc. - In the middle: Rings, keys, remains of enamelled vessels, remains of

VII. ROOM OF THE CHARIOT. The *War Chariot in the middle of this room, found in a Theban tomb of the 14th cent. B.C., is the only ancient specimen that has come down to us. - Entrance-wall: Textile goods, baskets, harps. - Exit-wall: Weapons, etc. - Last Wall: Bast shoes, ornaments, mirrors, comb, vase with black pigment for the eyebrows. - The door in front leads to the -

Etruscan Museum (no catalogue). Hall I. Etruscan pottery of black clay (bucchero) from the earliest times to the 5th cent. B.C. The decor-

ation of the room is after a tomb in Chiusi.

HALL II (beyond the Vase Room, see below). Metal-work. In the centre, Etruscan bronzes and Greek vases from a tomb near Chiusi (c. 400 B.C.). — Cases I & II. Candelabra, handles, etc. — Case III. Iron weapons. Case IV. *42. Silver situla, 60. Bird-cage, both from Chiusi. Cases V-VII. Weapons: early Etruscan shield; 26. Bow-stretcher; 27. Mace, with spikes. Cases VIII-XII. Implements and vessels of the 4th-3rd cent. B.C., chiefly from the Necropolis of Telamone. Cases XIV-XV. Objects for the toilet and the gymnasium. — Under the window are Etruscan mirrors.

IV. HALL OF THE BRONZES. In the centre: **Chimæra, a fine work of the 5th cent. B.C., discovered at Arezzo in 1554. - In the corners: "Minerva (lower half restored) found at Arezzo in 1541; "Statue of an orator, found near the Trasimene Lake in 1566. - In Cases I & II are statuettes arranged in chronological order from the 7th cent. B.C. till the Roman period. -Case V. Mirrors. - In the glass-case in front of Case V are objects in ivory and bone: *Pygmy and crane (probably Greek); *Bacchus and Silenus.

— At the window: *1. Portrait-bust of the Roman period; *2. Bacchus;
3. Jupiter; 5. Minerva (Umbrian); 7. Warrior (Sardinian); 16, *17. Warriors, after figures in the pediment sculptures of the temple of Ægina; 22. Vertumnus, found at Fossombrone. — At the other window: *Situla from Bolsena, with a fine relief of the Return of Bacchus to Olympus (c. 3rd cent. B.C.). - We now retrace our steps and enter -

IV. VASE ROOM. Cases I-III. Vases (in I very early Italian, II after Asiatic models, III early Corinthian). — Hence we pass to the left into —

CORRIDOR VI. "Greek painted vases from the 6th to the 3rd cent. B.C. Cases V-XII. Attic and Chalcidian vases with black figures. - Cases XIII-XVIII. Beautiful Attic vases with red figures. - Cases XIX-XXI. South-Italian vases. - Cases XXXIII-XXXVIII. Reproductions of native manufactures. — In the centre, the *François Vase (so called after its first possessor), a work of the 7th or 6th cent. B.C. It is decorated with (first section) the Calydonian Hunt, Theseus and the Minotaur; (2nd section) Lapithæ and Centaurs, Funeral games in honour of Patroclus; (3rd section) Marriage of Peleus and Thetis, Dionysus and Hephæstus in Olympus; (5th section) Figures of animals; (on the handle) Fight for the body of Achilles; (at the foot) Battle of pygmies and cranes.

HALL VI (to the Gallery of Tapestry, see p. 428). Cases XXII-XXIII. Polychrome vases from S. Italy. — Cases XXIV-XXVIII. Etrusco-Campanian vessels. - We now return into the Corridor (V) and pass through

the first door on the left into -

HALL VII, which contains "Glass, gold ornaments, and coins. - The second door to the left admits to -

HALL VIII, with Cinerary Urns, some in the shape of houses (a very fine specimen on the left, above the stone tomb-door), some in the shape of human beings, while later examples take the form of a couch, with a figure of the deceased on the lid. In the centre: *Clay Sarcophagus from Chiusi, with abundant traces of painting; head of a warrior from Orvieto (5th cent. B.C.); archaic stele from Fiesole, sarcophagus of tufa from Orvieto.

LAST HALL. *Cinerary Urns with mythological designs. In the centre: *Alabaster Sarcophagus from Corneto, with a painting of a battle of Amazons.

Ascending the staircase from Hall VII to the second floor, we enter the GALLERIA DEGLI ARAZZI (admission, see p. 393; excellent catalogue, 1 fr.).

The first rooms contain ancient woven and embroidered stuffs of the 14th (Coronation of the Virgin) and 15th cent., and fine specimens of velvet, gold-brocade, and damask of the 16th, 17th, and 18th centuries.—
Then come the Arazzi, the produce of the Florentine tapestry-factory which was founded under Cosimo I. by Nicolaus Karcher and Jan van Roost of Brussels, and which prospered and fell with the house of Medici. The word Arazzi, like the English Arras, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry-manufacture; the French term 'Gobelins' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by Bronzino (Nos. 117, 122, 123), Salviati (Nos. 111, 118-120), Bachiacca (Nos. 13-19, 20-23), Allori (Nos. 26, 28, 33, 49), Stradano, Poccetti, and others. The imitation of painting in tapestry was raised to its height in the 17th cent. by Pierre Fevère of Paris, in whose hands the decorative character of the produce deteriorated (Nos. 24, 25, 31, 37, 39-43, 92, 99, 112-116, 124, History of Esther, 75-80). The manufactory was closed in 1737.— Here also are some German tapestries of the 15th cent. (David and Bathsheba, 60-65), and some from the Netherlands of the 15th (No. 66) and 16th cent. (Nos. 71-74, 88-90, Henry II. and Catharine de' Medici, 67-69).

The adjoining Piazza and church of SS. Annunziata, see p. 438. In the Via di Pinti, No. 62, farther N., is the Palazzo Panciatichi-Ximenes (Pl. H, I, 4), erected by Giuliano da Sangallo in 1490, and restored in the 17th cent. by Silvani. It contains a collection of Japanese porcelain, of weapons, and of pictures (no adm.)

From the Piazza d'Azeglio (p. 426) to S. Ambrogio and S. Croce, see pp. 487-433.

c. From the Piazza della Signoria to S. Croce and the Piazza d'Azeglio.

Quitting the Piazza della Signoria (p. 400), we follow the Via de' Gondi to the right, which leads us to the Piazza S. Firenze (Pl. F, 5), with the church of that name. No. 1 in this Piazza is the Palazzo Gondi, begun in 1490 by Giuliano da Sangallo, and enlarged in 1874 by Poggi, with a rustica façade and a handsome court. In one of the rooms on the first floor is a marble chimney-piece, with a relief by G. da Sangallo. — From this point the Viadel Proconsolo (Pl. F, 5) diverges to the Piazza del Duomo.

Immediately on the right in the Via Proconsolo, No. 2, rises the Gothic Palazzo del Podesta, commonly known as *II Bargello (Pl. F, 5), begun in 1255, and from 1261 the residence of the Podesta, or chief magistrate of Florence. The building was repeatedly damaged

by fire and water during the riots of the 14th cent., but was afterwards restored and strengthened. From 1574 down to 1859 it served as a prison and seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story (added in 1332) and the extension towards the E. are of rough, unhewn stone. Between 1859 and 1865 the imposing structure was judiciously restored and fitted up for the **National Museum (Museo Nazionale), illustrative of the mediæval and modern history of Italian culture and art. It contains several admirable Renaissance bronzes and marbles (comp. p. 1). Admission, see p. 394; new catalogue in preparation. The most important works are labelled with the masters names.

The Ground Floor contains a valuable collection of weapons formerly in the possession of the Medici, comprising many pieces of great worth and beauty. To the right, an interesting monster cannon in bronze, cast in 1638 by Cosimo Cenni; in the middle cabinet, wheel-lock muskets inlaid with ivory; in the last cabinet, helmet and shield of Francis I. of France, of Milanese workmanship. The adjoining room in the tower contains armour and a Turkish saddle.

We then enter the picturesque Court, embellished with the armorial bearings of former Podesta's, and forming with its fine colonnades and flight of steps an eloquent picture of the spirit of the 14th century. The walls under the colonnades are painted with the armorial bearings of the different quarters of the town. On the S. side: Baccio Bandinelli, Adam and Eve (1551); Michael Angelo, Dying Adonis with the boar; Giov. da Bologna, Virtue triumphant (1570); Michael Angelo, 'Victory', an old man fettered by a youth, unfinished, destined for the monument of Julius II. at Rome. — Opposite the tower-room is a vestibule with a few sculptures, architectural fragments, etc. Beyond is a somewhat lower room. On the left wall: Benedetto da Rovezzano, Five reliefs (1506) from the history of St. Giovanni Gualberto (p. 480); opposite: Leda with the swan, after Michael Angelo; Holy Family, relief by Pierino da Vinci (a nephew of Leonardo; ca. 1550); *Michael Angelo, Drunken Bacchus, a youthful work of masterly modelling, executed at Rome for Jac. Galli (about 1496-98); Mask of a satyr, gaptoothed, attributed erroneously to Michael Angelo; *Michael Angelo, Madonna with the Child and St. John the Baptist, an unfinished relief, unique among his youthful works for its calm beauty. By the back-wall is a chimney-piece by Benedetto da Rovezzano. Beside it, to the left, Michael Angelo, Bust of Brutus, a very late work of the master, unfinished (for the reason given in the inscription alluding to the suppression of liberty at Florence).

The STAIRCASE, halfway up which is a triumphal arch, ascends to the —

First Floor. The vestibule, known as Verone, contains five bells, the oldest dating from 1184 and another cast by Bartolom-

meo Pisano in 1248. — I. Saloon. This room now contains the chief works of Donatello, partly originals and partly casts. By the end-wall to the left, the 'Marzocco' (p. 401). In the centre. Cast of the equestrian statue of Gattamelata at Padua (p. 227). In front, to the right. Bronze figure of a genius trampling on a snake (the so-called 'Amor'); on the wall behind, David, characterized by a youthful, awkward consciousness of victory (1416), recalling the St. George (see below). Adjacent, to the right, bust of a boy, perhaps by Desiderio da Settignano. To the left, *David, a slender and youthful figure in bronze, of great charm and noble bearing. By the wall, S. Giovannino (i. e. the Baptist as a child), an altorelief. To the right, Coloured **Bust of Niccolò da Uzzano, a masterly and strikingly lifelike work. Farther on, to the right, Marble statue of the Baptist, a pendant to that of the Magdalen in the Baptistery (p. 420). — In a niche in the back-wall: **St. George, by Donatello, a chivalrous figure breathing cheerful and courageous youth, posted firmly and defiantly, with a huge shield and simple armour (1416; brought hither from Or San Michele, p. 417, in 1892). — The casts of Donatello's other works indicate their provenience by labels.

II. Saloon: valuable tapestries and fabrics on the walls.

III. Saloon: *Carrand Collection, left to the Museum in 1889. On the entrance-wall, paintings of the Umbrian and Sieness schools. By the first window to the right, Hugo van der Goes (?), Madonna, a small picture. 1st Case, Bronzes of the Renaissance. 217. Bonacolsi, Cybele; 221. Venetian School, Fortuna; *226. Giov. da Bologna, Architecture; 254, 258, 259. Venetian candelabra. By the 2nd window, Diptychs of the Burgundian School. 2nd Case: Enamels, implements, and other small articles. Next Case: Carved ivory, chiefly Romanesque. Last Case: wood-carvings, *Enamels, etc. On the walls are tapestry and tiles.— Beneath a coloured relief of the Madonna with a worshipping Podestà, is the entrance to the—

IV. Saloon, originally a chapel, afterwards for centuries a dingy prison, adorned with sadly damaged frescoes, ascribed to Giotto, but probably executed after the fire in 1337 by his pupils.

Opposite us: Paradise, with a portrait of Dante as a youth (to the right), restored in 1850, when the whitewash which covered it was removed. To the right and left, below, Madonna and St. Jerome. Over the door, the Infernal Regions. On the side-walls, the history of St. Mary of Egypt and Mary Magdalen.

This saloon also contains valuable niellos (including the famous Pax of Finiguerra, with a relief of the coronation of the Virgin), enamels, goldsmith's work, etc. Also choir-stalls of 1493, and an inlaid choir-desk (1498). On the right wall, coloured relief of the Madonna, probably by the Master of the Pellegrini Chapel (p. 208).— The Side-Room, to the right, contains fine specimens of weaving and embroidery and handsome ecclesiastical vestments.

V. Saloon. Chiefly carvings in ivory. In the first cabinet, below, crozier of the 13th cent.; two triptychs of the 14th cent.; early-Christian ring, with the Adoration of the Magi; *Madonna of the 15th cent., consular diptychs; Byzantine casket and comb of the 15th

cent; Oriental powder-horn; statuettes of the 17-18th centuries. Then, cabinets with fine crystal of the 16th cent., ivory vessels, and goldsmiths' work. At the end-wall, works in amber. By the window, two ivory saddles of the 14th century. (The door to the left in this saloon leads to the second floor, see below.)

VI. SALOON (and the VII.): Bronzes. In the centre: *Andrea Verrocchio, David, attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head, but not so dignified either in bearing or form as Donatello's David in Room I. Entrance-wall: Reliquary of SS. Protus and Hyacinthus, by Lor. Ghiberti (1428); Bertoldo, Ancient battle-scene in relief; in the case, imitations of antique and Renaissance statuettes and (below, to the right) Hercules and Antæus by Ant. Pollajuolo. Exit-wall: by the window, 19. Portrait-head by Donatello. Beside it, *Abraham's Sacrifice by Lor, Ghiberti, and the same by Fil. Brunelleschi, specimens produced in their competition for the execution of the gates of the Baptistery (p. 419). The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior. — Between the two last, a Crucifixion, by Agostino di Duccio (?), and a small *Frieze of children with the drunken Silenus, by Donatello. Adjacent, to the left, 25. Portrait bust of a nun, by Donatello (?); below, a recumbent figure of Marino Soccino in bronze (1428), by Lor. Vecchietta of Siena. On the opposite wall: Crucifixion, a partially gilded relief. The case contains fountain-figures and statuettes of the school of Giovanni da Bologna.

VII. SALOON: In the centre: *Giov. da Bologna, Mercury, a bold but thoroughly successful work, executed in 1598 for a fountain at the Villa Medici in Rome. - Two handsome candelabra. -By the entrance-wall: Relief of a dog, by Benvenuto Cellini (under a glass-shade). - Left side: *Bust of Michael Angelo (once the property of his servant); two cabinets with imitations of ancient and Renaissance statuettes. Between them, Colossal bust of the Grand-Duke Cosimo I. in bronze, by Benvenuto Cellini (1546); the models in *Wax (1545) and bronze for that master's Perseus (somewhat differing from it), and an alto-relief of Perseus and Andromeda (comp. p. 402). Then, Serpent-worship, a relief by Vinc. Danti. The cabinets by this and the following wall contain portraits of the 15th cent. and other admirable small reliefs. - We now return through the 5th Saloon and ascend to the -

Second Floor. I. Room. By the walls, a Pieta by D. Ghirlandajo; fine coffers. Glazed terracotta reliefs by Luca, Andrea, and Giovanni della Robbia. Most of the earlier works, by Luca and Andrea, are white upon a blue ground; the later works by Giovanni and others are sometimes entirely coloured. - II. Room (right). Continuation of the Della Robbia Works. By the end-wall to the right. Four *Madonnas by Luca. On the entrance-wall: Adoration of the Holy Child (dated 1521) and an Annunciation by Giovanni; Bust of a child, and three Madonnas by Andrea, one of the latter with a fine sandstone pedestal in the style of Donatello. Farther on, near the exit, a round relief of the Madonna, in which the flesh parts are left unglazed. In the centre is a collection of fine Majolica, chiefly from the celebrated manufactories of Urbino. Gubbio, and Faenza (16th cent.).

In the III. Room (tower-room) are Florentine tapestries, a collection of dies, fine glass vessels, etc. — We now return to Room I

and pass to the left into the -

IV. Room: chiefly works in marble. By the entrance-wall, Angel with a musical instrument, a statue by Orcagna (?); two portrait-busts in terracotta by Ant. Pollajuolo and Benedetto da Majano (?). On the right wall, Andrea Verrocchio, tomb-relief of the wife of Fr. Tornabuoni, who died in her confinement (1477); above, relief-portraits of Federigo da Montefeltro (r.), his wife Battista Sforza (r.), and Galeazzo Sforza (l.). By the left wall, Bust of Pietro Mellini, by Benedetto da Majano (1474); Bust of Matteo Palmieri, by Antonio Rossellino (1468).

V. Room: Works in marble. In the centre: Benedetto da Majano, John the Baptist (1481); Jac. Sansovino, Bacchus (injured by fire), from the master's early Florentine period. Michael Angelo, Statue of Apollo (unfinished), begun in 1530 for Baccio Valori. By the entrance-wall, Relief of the Madonna, *Busts of Piero (1453) and Giovanni di Cosimo de' Medici, Bust of Rinaldo della Luna (1461), all by Mino da Fiesole. Opposite the windows, Andrea Verrocchio, *Madonna and Child, and Portrait-bust of a girl with a rose; Matteo Civitali, Faith, Ecce Homo; Ant. Rossellino, Mary adoring the Child, and John the Baptist when a boy (1477). — End-wall: in the corners, Luca della Robbia, Delivery and Crucifixion of St. Peter (1438); North Italian School, Labours of Hercules; Busts of Giuliano de' Medici and of Giovanni delle Bande Nere (p. 447). -Window-wall: Coronation of an emperor, a relief of the 13th cent. (the crown and the hands of the bishop restored in plaster).

From the IV. Room we proceed to the right to the VI. Room, which contains a valuable assortment of seals, and French Gobelins

of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of La Badīa (Pl. F, 5, entrance in the passage, to the left), founded by Willa, the mother of the Tuscan Margrave Hugo, who died about 1000 A.D. The present building was chiefly erected by Segaloni (1625), who left nothing of the original edifice (built by Arnolfo di Cambio. in 1285) except the termination of the choir, and thus destroyed a number of frescoes by Giotto, Masaccio, and others.

The door next the Bargello is by Benedetto da Rovezzano (?), 1495; in the lunette a relief by Benedetto Buglioni. In the Interior, to the right (opposite the entrance), a *Madonna and saints, in the right transept, Monument of Bernardo Giugni (1466), and in the left transept, that of the Margrave Hugo (1481), all by Mino da Fiesole. In a chapel to the left of the last, *Madonna appearing to St. Bernard, by Filippino Lippi (1480), an early work and the most beautiful painting of the master. The beautiful wooden ceiling of the church is by Segaloni. — The graceful Campanile (1330) also deserves inspection. — The Monaster Court contains remains of monuments of the old noblesse (with whom this was a favourite church in Dante's time) and unimportant frescoes of the 15th century. — In the second passage to the right of the church is a chapel containing a fine picture of the 14th century.

Following the Via Ghibellina from the Bargello, we reach a building on the right, part of which is occupied by the Teatro Pagliano (Pl. F. G. 6). At the entrance to it (No. 83 in the street), a lunette of the first flight of steps is adorned with a Fresco of the middle of the 14th cent., representing the 'Expulsion of the Duke of Athens (p. 396) from Florence on the festival of St. Anne, 1343', interesting on account of the view it contains of the Palazzo Vecchio. The lunette, which is closed, is opened on application to the custodian of the theatre (50 c.). — From the Bargello the Via del Proconsolo leads to the Piazza del Duomo (p. 418), passing on the right (No. 10) the *Palazzo De Rast, formerly Quaratesi (Pl. F, 5), by Brunelleschi, with a handsome court; at the corners are the armorial bearings of the Pazzi, to which it once belonged, by Donatello. A little farther on is the Palazzo Nonfinito (Pl. F, 5), in the baroque style by Buontalenti (1592), now the telegraph-office. -Between these two palaces diverges the Borgo degli Albizzi (Pl. F. G, 5), containing the Palazzo Altoviti (No. 18), adorned with the busts of celebrated Florentines ('I Visacci', i.e. 'the caricatures'; 1570).

In the spacious Piazza S. Crock (Pl. F, G, 6) rises Dante's Monument, by Pazzi, inaugurated with great solemnity on the 600th anniversary of the birth of the great poet (b. 1265), 14th May, 1865, a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the Divina Commedia: the Convito, Vita Nuova, De Vulgari Eloquentia, De Monarchia. Round the pedestal below are the arms of the principal cities of Italy. — To the right is the Palazzo dell' Antella, with a façade decorated with frescoes which were executed in 1620 within the short space of 27 days by Giovanni da S. Giovanni and other masters. To the W. is the Palazzo Serristori, a graceful structure by Baccio d'Agnolo.

The church of *S. Croce (Pl. G, 6), a cruciform edifice borne by columns, was begun in 1294, from a design by Arnolfo di Cambio, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the

exception of the unattractive façade, which was executed in 1857-63 by Niccolo Matas, at the expense of Mr. Francis Sloane (d. 1871), from the old design said to be by Cronaca. The tower has been well restored. Over the central door is a basrelief (Raising of the Cross), by Dupré. The interior, consisting of nave and aisles 163 yds. in length, and each 9 yds. in width and 65 ft. in height, with a transept 14 yds. in width, and open roof, rests on 14 octagonal piers placed at considerable intervals, and produces an impressive effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of Florence, and its interest is greatly increased by the frescoes of Giotto and his successors Tadedo Gaddi, Maso di Banco, Giovanni da Milano, Agnoto Gaddi, etc. (best light in the morning). In 1566 Giorgio Vasari, by order of Cosimo I., made several alterations on the altars, which however hardly accord with the simple dignity of the interior.

ENTRANCE WALL. Over the central door are a window filled with stained glass (Descent from the Cross) from drawings ascribed to Lorenzo

Ghiberti, and a bronze statue of St. Louis by Donatello.

Richt Aisle. On the right, beyond the first altar, "Tomb of Michael Angelo, whose remains repose below it (d. at Rome, 1564), erected in 1570 after Vasar's design, the bust by Battista Lorenzi, the fine figure of Architecture by Giovanni dell' Opera, Painting and Sculpture by Lorenzi and Valerio Cioli.— On the pillar opposite, the "Madonna del Latte', by Rossellino, above the tombstone of Francesco Neri.— Beyond the second altar, Monument to Dante (interred at Ravenna, p. 347), with the inscription 'Onorate l'altissimo poeta!', by Stefano Ricci, erected in 1829.— Alfieri (d. 1803), by Canova (erected at the expense of the Countess of Albany).— "Marble pulpit, by the pillar to the left, by Benedetto da Majano, described as 'the most beautiful pulpit in Italy'. The five reliefs represent the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis, and Execution of brothers of the Order; below are statuettes of Faith, Hope, Charity, Fortitude, and Justice.— Macchiavelli (d. 1527), by Innocenzo Spinazzi, erected in 1787, with inscription, 'Tanto nomin' nullum par elogium'.— Lanzi (d. 1810), the writer on art.— Benedetto de' Cavalcanti; above it is a fresco by Piero Pollajuolo, representing John the Baptist and St. Francis. Adjacent is an Annunciation, an early relief by Donatello; above, four charming Putti.— "Monument of the statesman Leonardo Bruni (d. 1444), surnamed Aretino from his birthplace, by Bern. Rossellino, one of the first of the large Renaissance tombs, afterwards so frequently imitated.— In the floor is a temporary memorial slab marking the tomb of Gioacchino Rossini (d. 1868), the composer, whose remains were brought from Paris.

RIGHT TRANSEPT. At the corner: Monument of Principe Neri Corsini (d. 1859), by O. Fantacchiotti. — The Chapel of the Castellani, or del S. Sacramento (1st on the right) is adorned with frescoes on the right from the lives of St. Nicholas and John the Baptist, on the left from those of SS. John Evang. and Anthony by Agnolo Gaddi; on the right and left SS. Francis and Bernard, life-size, by the della Robbia; on the left, the "Monument of the Countess of Albany (d. 1824), widow of the young Pretender, by Luigi Giovannozzi, the two angels and the bas-relief (Faith, Hope, and Charity) by Santarelli. — Farther on, Cappella Baroncelli, now Giugni, with frescoes from the life of the Virgin, the principal work of Taddeo Gaddi. Over the altar a Pietà in marble by Bandinelli ('forms without significance and of poorest composition' according to Burckhardt). On the right a statue of the Madonna by Vincenzo Perugino. Above these is the Madonna della Cintòla, a fresco by Bastiano Mainardi. To the right of the entrance to this chapel is a Gothic monument of 1827.

The door of the corridor leading to the sacristy is next reached. At the

end of the corridor is the CAPPELLA MEDICI, erected by Michelozzo for Cosimo Pater Patriæ. By the right wall are a marble ciborium, by Mino da Fiesole, and a relief of the Madonna, of the School of Donatello. Above the door, "Christ between two angels, on the left wall, Madonna (after Verrocchio), and Madonna with saints above the altar, all terracotta reliefs of the School of the Robbia. On the left wall also is a *Coronation of the Virgin by Giotic: — Note the calm kindliness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin Let the student mark also how admirably the idea of a heavenly choir is rendered; how intent the choristers on their canticles, the players on their melody, how quiet, yet how full of purpose, how characteristic and expressive are the faces; how appropriate the grave intentness and tender sentiment of some angels; how correct the action and movements of others; how grave yet how ardent are the saints, how admirably balanced the groups (C. & C.). - The SACRISTY (entrance by the handsome first door to the left in the corridor) contains frescoes (on the wall to the right, scenes from the Passion, by Niccolò di Pietro Gerini), large missals with ancient miniatures, and "Cabinets and doors with fine intarsia work (15th cent.). — The CAPPELLA RINUCCINI (separated from the sacristy by a beautiful iron railing) is adorned with frescoes (scenes from the life of Mary Magdalen and Mary) by Giovanni da Milano (1365). — (The cloisters, which adjoin this chapel, are entered from the Piazza, p. 436.)

The chapel to the right in the church on leaving the corridor contains frescoes of the time of Cimabue, representing the Contest of the Archangel Michael. — The 3rd chapel belongs to the Bonaparte family; monument (1.) of Carlotta Bonaparte (d. 1839) and (r.) that of Julia Clary-

Bonaparte (d. 1845), by Bartolini.

We now come to the chapels of the Peruzzi and the Bardi, containing **Giotto's principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These fine works were discovered and extensively restored by G. Bianchi in 1853. In the CAPPELLA PERUZZI Giotto has portrayed the life of the two St. Johns: (to the left) Zacharias at the altar, *Nativity of the Baptist (with a very fine figure of Elizabeth), *Dancing of the daughter of Herodias; (on the right) Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drusiana, and Ascension of the Evangelist, whose tomb his disciples find empty. The altar-piece, a Madonna with SS. Rochus and Sebastian, is ascribed to Andrea del Sarto. — In the Cappella Bardi (the next), which Mr. Ruskin calls 'the most interesting and perfect little Gothic chapel in all Italy', Giotto depicts scenes from the life of St. Francis of Assisi: (to the right, above), Confirmation of the rules of his order by the Pope, St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Assisi on his death-bed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis flees from his father's house, He appears to St. Anthony at Arles, and his *Burial (a masterpiece, distinguished by variety of character and harmony of composition). On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of the four great Franciscan saints, St. Louis of France, St. Clara, St. Elisabeth of Hungary, and St. Louis of Toulouse. The altar-piece is a portrait of St. Francis, with twenty lateral pictures (13th cent.). For a farther discussion of the frescoes in this chapel the reader should turn to Nos. I & III of Ruskin's 'Mornings in Florence'.

The CHOIR is adorned with *Frescoes by Agnolo Gaddi (middle of the 14th cent.), from the legend of the Finding of the Cross; on the ceiling the Evangelists and saints. The high-alter was designed by Vasari.

LEFT TRANSEPT. In the 4TH CHAPEL: Martyrdom of SS. Lawrence and Stephen, frescoes by Bernardo Daddi; over the altar Madona with saints, a coloured relief in terracotta, by Giovanni della Robbia. — The 5TH CHAPEL (S. Silvestro) contains frescoes by Maso di Banco, Conversion of the Emp. Constantine and Miracles of St. Sylvester; Last Judgment

(freely retouched), above the sarcophagus of Uberto de' Bardi; Entombment, above the adjoining sarcophagus. — Above the altar of the central chapel, separated from the end of the transept by a railing, is a Crucifixion, an early work of Donatello (executed in competition with Brunelleschi, see p. 452), covered. — At the corner of the transept and left aisle are the monuments of the composer L. Cherubini (born at Florence 1760, d. 1842) and the engraver Raphael Morghen (d. 1833), both by Fantacchiotti. On the opposite pillar the monument of the celebrated architect Leon Battista Alberti, erected by the last of his family, a group by Bartolini, unfinished.

LEFT AISLE. Monument of Carlo Marsuppini (d. 1450), secretary of state, by Desiderio da Settignano, surpassing the tomb of his predecessor Bruni (p. 434) in wealth of ornament (cast in South Kensington Museum). Model of a monument to Donatello. Near the entrance, monument of Galileo Galilei (d. 1642), by G. B. Foggini. Adjoining the entrance is the monument of the savant Gino Capponi. — In the middle of the nave, near the choir, the marble tomb of John Catrick, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The Cloisters, erected by Arnolfo di Cambio, are now usually entered from the Piazza S. Croce, through a gate adjoining the church. They contain old monuments of the Alamanni, Pazzi, and della Torre families, as well as modern works by Costoli, Santarelli, Bartolini, etc.; in the centre God the Father, a statue by Bandinelli. — Opposite the entrance from the Piazza is the *CAP-PELLA OF THE PAZZI (the family which afterwards gave name to the famous conspiracy against the Medici), erected by Brunelleschi about 1420, with a handsome portal, the entablature of which, borne by six ancient columns, is interrupted by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by Donatello and Desiderio da Settignano. The interior, roofed with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas of the spandrels, representing the four Evangelists and twelve Apostles (below), are by Luca della Robbia. — To the right (on entering), on the other side of the cloisters, is the old Refectory, containing a Last Supper by a prominent pupil of Giotto (Taddeo Gaddi?); above, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of SS. Francis and Louis, by an inferior hand. An adjoining room contains the Miracle of St. Francis (multiplication of the loaves), a fresco by Giovanni da S. Giovanni. - The *Second Cloisters, by Brunelleschi, one of the finest colonnaded courts of the early Renaissance (entrance through the barracks in the Corso de' Tintori), are now, like the former Franciscan convent, used for military purposes (no admission).

Leaving the Piazza S. Croce, we proceed to the S. through the Via de' Benci, at the end of which, on the right, No. 1, is the Palazzo Alberti (once the residence of Leon Batt. Alberti; restored in 1850), and reach the Ponce alle Grazie, see p. 469.

A little to the N. of S. Croce, at the corner of the Via Buonar-

roti, Via Ghibellina 64, is the Casa Buonarroti (Pl. G, 6), the house of Michael Angelo. In the 17th cent. a descendant of his family founded here a collection of pictures and antiquities, which the last of the Buonarroti bequeathed to the city. This Galleria Buonarroti merits a visit on account of two early paintings and the designs and other reminiscences of Michael Angelo (adm., see p. 393; catalogue 30 c.).

ANTE-CHAMBER. To the right, 16. Imitator of Giorgione, Conversation-piece; *12. Battle of the Lapithæ and Centaurs, in relief, an early work by Michael Angelo, whose delight in bold movements, defiant attitudes, and the representation of vehement passion, is already apparent. Adjoining it, 10. the arm of a Discus-thrower (antique); above, 11. Woman with a basket of fruit, of the School of the Robbia; opposite, 1, 2. Portraits of Michael Angelo, the latter by Marcello Venusti, his pupil. 5. Predella representing the Legend of St. Nicholas, by Pesellino (early work). — To the left is —

Room II, with "Drawings by Michael Angelo. In the lower frames on the walls and in the middle, Architectural sketches. The best drawings in the upper frames are: by the entrance, 1. Head looking down, in red chalk; in frame 9, First design for the façade of S. Lorenzo (p. 447); 12, 13. Studies for the Last Judgment in the Sistine Chapel; *15. Madonna with the Infant Christ (partly executed in colours). — We return through Room I to —

Room III. By the window-wall: 20. Statue of Michael Angelo in a sitting posture, executed by Ant. Novelli, in 1620; on the walls scenes from the great master's life, and on the ceiling similar scenes and allegories by the artists of the 16th century. Exit-wall: Madonna and saints by Jacopo da Empoli, of which Michael Angelo is said to have drawn the design. — Room IV. Family pictures.

Room V (chapel): "72. Madonna and Child, a basrelief in marble, another early work of *Michael Angelo*; 71. Cast of a Descent from the Cross; 79. Bronze bust of Michael Angelo, by *Ricciarelli*. — Room VI. Archives of MSS. of Michael Angelo and clay models and autographs of the master (to the left 1, and to the right 10, "Models of the David). In the last room is some majolica.

Above the door of No. 93, Via dell' Agnolo, the next street parallel to the Via Ghibellina, is a Madonna by Luca della Robbia (an early work).

Farther to the N.E., in the Piazza S. Ambrogio, is the church of S. Ambrogio (Pl. H, 6). In the interior, on the right, 2nd and 3rd chapels, pictures of the school of Spinello Aretino; to the left in the choir, a Tabernacle by Mino da Fiesole (1482) and a large fresco by Cosimo Rosselli (satisfactory light only in the morning).

The Via S. Ambrogio, on the left side of which is a handsome new Synagogue (Tempio Israelitico; Pl. H, 5), leads to the Piazza d'Azeglio (see pp. 428, 426).

d. From the Piazza del Duomo to SS. Annunziata and S. Marco, returning by the Via Cavour.

Leaving the Piazza del Duomo (p. 418) by the VIA DE' SERVI (Pl. F, G, 4), we pass the Palazzo Fiaschi (No. 10) on the right (fine windows) and the Palazzo Buturlin (No. 15) on the left, the latter, with its handsome court and modern painting, erected by Domenico, son of Baccio d'Agnolo. We then reach the —

*PIAZZA DELL' ANNUNZIATA (Pl. G, 3, 4), at the left corner of which is the *Palazzo Riccardi-Mannelli*, a brick edifice with ornamentation in stone of Fiesole, erected by Buontalenti in 1565. The piazza is embellished with two baroque fountains by *Pietro Tacca* (1629), and the *Equestrian Statue of the Grand-Duke Ferdinand I.*, by *Giovanni da Bologna* (his last, but not his best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of Ferdinand II.

On the S.W. side of the piazza rises the *Spedale degli Innocenti, or Foundling Hospital (Pl. G. 4), begun in 1419 by Brunelleschi, continued by his pupil Francesco della Luna, and completed in 1451, at the expense of the Guild of Silk-workers. The medallions with charming *Infants in swaddling clothes, between the arches, are by Andr. della Robbia. 'The children are brought up entirely by goats; when the children cry, the goats come and give them suck' (Hare). — To the left in the court, over the door leading to the church of S. MARIA DEGLI INNOCENTI, is a good Annunciation by Andrea della Robbia. The Interior (restored in 1786) contains an altar-piece (covered), the *Adoration of the Magi, by Domenico Ghirlandajo (1488). On the right side of the court is the entrance to a small picture gallery (Piero di Cosimo, etc.). - Opposite the Spedale is the hall of the Servi di S. Maria brotherhood, erected from Brunelleschi's design by Antonio da Sangallo the Elder (1519).

The church of the *Santissima Annunziata (Pl. G, H, 3), founded in 1250, has since been frequently altered and redecorated. The handsome portico with its three doors was built by Caccini (1601), in accordance with the central arch by Antonio da Sangallo (1454). The door on the W. leads to the old Servite monastery and the cloisters, that in the centre to the church, the third to the chapel of the Pucci, founded in 1300, and restored in 1615, which contains a St. Sebastian by Antonio Pollajuolo (shown only by special permission of the family). Over the central door a mosaic by Davide Ghirlandajo, representing the Annunciation.

The Anterior Court, which is first entered, was adorned in 150914 with *Frescoes by Andrea del Sarto and his pupils. (The frescoes are now protected from the weather by a glass colonnade, which may be entered.) On the right the Assumption, by Rosso Fiorentino (1517); Visitation, by Pontormo (1516); Nuptials of Mary, by Franciabigio (1513), damaged by the painter himself in his choler at its premature uncovering by some of the monks; *Nativity of Mary, by Andrea del Sarto, painted in 1514, and 'on the highest level ever reached in fresco'; *Arrival of the Magi, by the same master, executed with a still more running hand but with less chastened sentiment, the figures characterised by a self-confident swing (C. & C.; in the left foreground, portrait of the painter, in the right Sansovino). Farther on, left of the entrance, Nativity, by Alessio Baldovinetti (1460); Investiture of S. Filippo, by Cosimo Rosselli (1476).

*S. Filippo clothing the sick, by Andrea del Sarto; monument with bust of Andrea, by G. Caccini; *Gamblers struck by lightning while mocking S. Filippo, by Andrea del Sarto; *Cure of a possessed woman, *Dead man raised to life by the corpse of S. Filippo, and Miracles wrought by his

robes, both by Andrea del Sarto. 'Carried away by his feeling for harmony of colour, and charmed whenever he could realize a vague and vaporous twilight of tone (see especially the Death of the Saint), Andrea was unable to combine that appearance with absolute neutral contrasts . . . but the balance was almost restored by the facility with which he obtained transparence, gay colours, and smoothness in the melting of tints into each other'. — C. & C.

The Interior, consisting of nave with transepts and two series of chapels, and covered with a dome, is adorned with a large ceiling-painting of the Assumption by Ciro Ferri (1670). The 1st chapel on the right contains frescoes by Matteo Rosselli. Over an altar to the left, in the S. transept, a Pietà by Bandinelli, who with his wife is buried under it. - The large Ro-TUNDA OF THE CHOIR (1444-1472), designed by Leon Battista Alberti, and adorned with frescoes by Volterrano (1683), is peculiar; though its effect has been somewhat marred by the later baroque decorations. It was built at the expense of Lodovico Gonzaga of Mantua. To the left at the entrance is the monument of Angelo Marzi-Medici by Francesco da Sangallo (1546). In the 2nd chapel on the right the Nuptials of St. Catharine by Biliverti (1606). The 5th chapel contains a crucifix and six reliefs from the Passion by Giovanni da Bologna and his pupil Francavilla, with the monument of the former; in the 7th chapel a Madonna with saints, by Pietro Perugino. In the 2nd chapel of the nave, after the choir is quitted: Assumption, by Pietro Perugino. In the 4th chapel, the Last Judgment, copied from Michael Angelo's picture in the Sistina by Alessandro Allori. Frescoes by the same.— The Cappella della Vergine Annunziata in the nave to the left of the entrance, covered with a kind of canopy, erected in 1448 by Pagno di Lapo Portigiani from Michelozzo's design, and sumptuously decorated with silver and gold by the Medicis, contains a 'miraculous' and highly revered picture of the Virgin behind the altar, a fresco of the 13th century. Over the altar, the Saviour by Andrea del Sarto (1515).

A door in the N. transept leads to the Cloisters. Adjoining this door, on the outside, opposite the entrance from the street, is a "Fresco by Andrea del Sarto, the Madonna del Sacco (1525), remarkable for the calm and dignified composition, and the beauty of the colouring, which is still discernible in spite of its damaged condition. Below it is the monument of the Falconieri, the founders of the church. On the same side is the entrance to the chapel of the guild of painters (Cappella di S. Luca), adorned with paintings by G. Vasari, Pontormo, and others, and containing the tomb of Benv. Cellini. In the Second Cloisters, to the left, is a terracotta statue of John the Baptist, by Michelozzo. Keys with the sacristan,

who also opens the glass arcade in the anterior court.

The Via della Colonna leads hence to the Piazza Azeglio (p. 426).

To the N.W. of the Piazza dell' Annunziata the Via della Sapienza leads to the Piazza S. Marco (Pl. G, 3), which is adorned with a bronze statue of *General Fanti*, by Fedi, erected in 1872. — On the N. side of this piazza rises S. Marco, a church without aisles, with a flat ceiling and a dome over the choir, erected in 1290, completely altered in the 16th cent., and provided with a new facade in 1780.

INTERIOR. Over the central door Christ, painted 'a tempera' on a gold ground, by Giotto. Right Wall, 2nd altar: *Madonna with saints, by Fra Bartolommeo (1509; injured); 3rd altar: Madonna and two saints, an early-Christian mosaic from Rome (modernized).— In the Sacristy (erected by Michelozzo, 1437) a recumbent statue of St. Antoninus in bronze, by Portigiani.— Adjoining the choir on the left is the chapel of Prince Stanislaus Poniatowski (d. 1833).— Then the Chapel of St. Antoninus (who was once a monk in this monastery); architecture and statue of the saint by Giovanni da Bologna; the six statues of other saints are by Francavilla.

Frescoes, representing the burial of the saint, by Passignani. - This church contains the tombs of the celebrated scholar Giovanni Pico della Mirandola, the friend of Lorenzo de' Medici, who died in 1494 at the age of 31, and of the equally eminent Angelus Politianus (d. 1495), between the 2nd and 3rd altars of the left wall).

Adjacent to the church is the entrance to the once far-famed *Monastery of S. Marco (Pl. G, 3), now suppressed, and fitted up as the Museo di S. Marco (adm., see p. 394; catalogue 11/2 fr.). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo 'pater patriæ' to the Dominicans, who were favoured by the Medicis. In 1436-43 it was restored in a handsome style from designs by Michelozzo, and shortly afterwards decorated by Fra Giovanni Angelico da Fiesole (b. 1387, d. 1455) with those charming *Frescoes which to this day are unrivalled in their portrayal of profound and devoted piety. The painter Fra Bartolommeo della Porta (1475-1517) and the powerful preacher Girolamo Savonarola (burned at the stake in 1498, see p. 400)

were also once inmates of this monastery.

The CLOISTERS, which are entered immediately from the street, contain a fresco by *Poccetti* in the 5th lunette to the right of the entrance, showing the original uncompleted façade of the cathedral (comp. p. 420), and five other lunettes with frescoes by Fra Angelico: to the left of Poccetti's fresco, over the entrance to the 'foresteria', or apartments devoted to hospitality, **Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined': C. & C.); over the door of the refectory, *Christ with the wound-prints, the head of elevated beauty and divine gentleness; over the door to the chapter-house (see below). St. Dominic with the scourge of nine thongs; opposite the entrance, "Christ on the Cross, with St. Dominic; left, over the door to the sacristy, St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his hand on his mouth. — The second door in the wall opposite the entrance leads to the Charrer House, which contains a large *Crucifixion, Christ between the thieves, surrounded by a group of twenty saints, all life-size, with busts of seventeen Dominicans below, by Fra Angelico. — The door in the corner of the cloisters leads to the Great Refectory, one of the walls of which is adorned with the so-called *Providenza (the brothers and St. Dominic seated at a table and fed by two angels), and a Crucifixion by Antonio Sogliani. The door next to the chapter-house leads to the second monastery court (usually closed), in the passage to which, on the right, is the staircase to the upper floor. On the left, before the staircase is reached, is the SMALL REFECTORY, containing a *Last Supper by Dom. Ghirlandajo.

UPPER FLOOR. The corridor and the adjacent cells are adorned with a succession of frescoes by Fra Angelico, and partly by his pupils. In the CORRIDOR: *Annunciation, and Christ on the Cross with St. Dominic. - In the CELLS: 3rd, Annunciation; 6th, Transfiguration; opposite, in the corridor, Madonna enthroned, with saints; 8. The two Maries at the Sepulchre; 9. *Coronation of the Virgin, whose humble joy is beautifully depicted. The last cells on the left side of the adjoining passage were once occupied by Savonarola. In No. 12: Madonna by Fra Bartolomneo; below, bronze bust of Savonarola, and a relief by Dupre; on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery), by Fra Bartolommeo; by the wall to the right, bust of Benivieni by Bastianini, a self-taught artist (d. 1868); above, Madonna by Fra Bartolommeo. Cell No. 13 contains a portrait of Savonarola by Fra Bartolommeo, and autographs, No. 14 his crucifix and a copy of an old picture representing his execution (original at the Palazzo Corsini, p. 456). - We now return to the staircase, at the head of which are the cells

(No. 31) of St. Antonine (d. 1459), Archbishop of Florence. — Opposite is the Library, the first public library in Italy, built by Michelozzo in 1441 for Cosimo de' Medici, who presented it with 400 valuable MSS.; the glass-cases in the middle contain 82 ritual books from S. Marco and other convents and churches, with miniatures by Fra Benedetto, the brother of Angelico, and other celebrated artists of the 15th century. On the other side of this passage are Two Cells (Nos. 33, 34), near those of St. Antonine, and containing three small easel pictures by Fra Angelico (Madonna della Stella, Coronation of the Virgin, and Adoration of the Magi with the Annunciation). The Last Cell on the right, embellished with an *Adoration of the Magi, al fresco, by Fra Angelico, is said to be that which Cosimo Pater Patriæ caused to be fitted up for himself, and where he received the Abbot Antoninus and Fra Angelico; it contains his portrait by Pontormo and a terracotta bust of St. Antonine.

The Accademia della Crusca, founded in 1582 to maintain the purity of the Italian language, and established in part of this building, is now publishing a large dictionary of the language, and occasionally holds public sittings.

On the E. side of the piazza lies the Royale Istituto di Studj Superiori (entr. Piazza S. Marco 2), the first floor of which contains the Indian Museum, founded by A. de Gubernatis (open free on Sun.; catalogue 60 c.), and the Mineralogical and Geological Collections belonging to the university. — This building is adjoined on the N. E. by the fine Botanical Garden of the University (Pl. H, 3; entr., Via Micheli 3), usually called the Giardino de' Semplici.

The Via Ricasoli leads from the S. angle of the Piazza di S. Marco to the Piazza del Duomo. No. 52 in this street is the entrance to the Accademia delle Belle Arti (Pl. G. 3), containing the *Galleria Antica B Moderna (adm., see p. 393; catalogue in preparation). - This collection of ancient masters, which has been entirely re-arranged since 1892, contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian art during the 14-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of Giotto (Room II, No. 103, etc.) and Fra Angelico's Life of Christ (Room VI, No. 233) are merely to be regarded as supplementary to the much more important labours of these two great masters in the department of fresco-painting; the Last Judgment (Room VI, No. 266) and the Descent from the Cross (Room II, No. 166), however, afford a good idea of Fra Angelico's works. This collection also possesses one of the chief works of Gentile da Fabriano, an Umbrian master, closely allied to Fra Angelico in his modes of thought (Adoration of the Magi; Room II. No. 165). This work affords distinct evidence of the unity of sentiment which existed between the Schools of the North and South in the 15th cent., notwithstanding their external independence. The collection is chiefly important for the study of the Florentine art of the 15th century. The

excellent narrative-painter Francesco Pesellino (Room IV, No. 72) appears here as the heir of Masaccio, who is by no means well represented in this gallery (Room VI, No. 70). Filippo Lippi's Coronation of the Virgin (Room III, No. 62), with a portrait of himself, belongs to his later period. In this work the master obviously aims at sensuous beauty in his female forms; he departs from the strictly ecclesiastical style and borrows various effects from the province of sculpture. The want of repose caused by the desire to introduce technical novelties is apparent in Sandro Botticelli's Coronation of Mary (Room IV, No. 73); and Verrocchio's Baptism (Room IV, No. 71) shows the same tendency in a higher degree, while distantly recalling Leonardo's technical skill and sense of form. Domenico Ghirlandajo, another master of this school, was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His Madonna and angels (Room III, No. 66) is better preserved than the Nativity of Christ (Room II, No. 95). A comparison of Ghirlandajo's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of the old masters, is most instructive. Lorenzo di Credi's Nativity (Room V, No. 92) is not only a carefully executed, but also an impressive picture on account of its beauty of expression and symmetry of composition. Among Fra Bartolommeo's pictures, Mary appearing to St. Bernard (Room V. No. 97) is particularly worthy of notice, as it affords an insight into the master's method of painting. Mariotto Albertinelli, who is closely allied to Fra Bartolommeo, is well represented by a Trinity (Room II, No. 63); his Annunciation (No. 69) is no longer in its original condition. Perugino's pictures are greatly above the average merit of his works: in his Pietà (Room II, No. 56) an admirable individuality of character is exhibited; his skill as a colourist is shown in his Mount of Olives (53); and his Assumption (57), admirable both in composition and execution, shows him at the zenith of his power.

ROOM I. Florentine works of the 14-15th cent., chiefly of the School of Giotto. — The door to the right leads to the Room of the Beato Angelico (No. VI). We go first straight on to the —

CUPOLA SALOON, in the centre of which stands the celebrated *David ('Il Gigante') by Michael Angelo, shaped by the youthful artist in 1501-1504 from a gigantic block of marble, which had been abandoned as spoiled. The statue formerly stood in front of the Palazzo Vecchio (p. 400).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. Vasari sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to

which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side conceals the pebble; next instant he will make the attack. — Springer.

This room contains a collection of casts and photographs of the great master's works. The steps to the left lead hence to —

Room II, which is divided by screens into three sections, and contains works of the Tuscan Schools of the 13-18th centuries. SECTION I. Works of the 13-15th centuries. To the left of the door: 102. Cimabue, Madonna and angels (13th cent.); *103. Giotto, Madonna with angels; 104-115. School of Giotto, Scenes from the life of Christ; 117-126. School of Giotto, Scenes from the life of St. Francis; 127. Agnolo Gaddi, Madonna enthroned, with saints. End-wall (beyond the door): 134. Ambrogio Lorenzetti, Presentation in the Temple (1342). To the left of the entrance: 164. Luca Signorelli, Madonna with saints; below, predella with Last Supper, the Mount of Olives, and the Scourging of Christ. End-wall: Sandro Botticelli, 161. Daughter of Herodias with the head of the Baptist; 162. St. Augustine finding an angel who wishes to drain the sea, altar-piece. In the middle: *165. Gentile da Fabriano, Adoration of the Magi (the painter's masterpiece, 1423), with pleasant episodes in the background; *166. Fra Angelico, Descent from the Cross; adjacent, to the right, 1. Portion of a chest (15th cent.), with the representation of a wedding (Adimari-Ricasoli), of historical interest. — Section II. Works of the 15-16th centuries. To the left: 168. Fra Bartolommeo, Christ and saints (chiefly frescoes); the monk's head in the centre is especially fine. Albertinelli, 167. Madonna enthroned, with saints, 169. Annunciation (1510); 172. Fra Bartolommeo, Savonarola in the character of St. Peter Martyr; 179. Ang. Bronzino, Portrait of Duke Cosimo I. In the middle: 195. Dom. Ghirlandajo, Adoration of the Shepherds (1485). - Section III. Works of the 16-18th centuries. To the left: 198. Al. Allori, Annunciation; 207. Cristof. Allori, Adoration of the Magi.

We now return to the Cupola Saloon and pass through the first door to the right into the —

III. ROOM OF PERUGINO. To the left of the entrance: Perugino, *57. Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominicus, and Bernard, brought from Vallombrosa (1500); *56. Pietà (early work); 55. Fra Filippo Lippi, Madonna with four saints; 54. Filippino Lippi, St. Jerome; 53. Perugino, Christ on the Mt. of Olives; opposite, *66. Dom. Ghirlandajo, Madonna with angels and saints, with predella (No. 67); 65. Luca Signorelli, Crucifixion and Mary Magdalen (striking in its expression of absolute despair), perhaps executed by his pupils. *62. Fra Filippo Lippi, Coronation of the Virgin, one of the master's best works; the monk

below to the right, with the inscription 'is perfect opus', is a portrait of the painter himself. Below, predella with three saints. 63. Albertinelli, Trinity (1500); 61. Andrea del Sarto, Two angels. — The Perugino Room is adjoined by the —

BOTTICBLLI ROOMS (IV, V). - IV. ROOM. To the right of the entrance, 70. Masaccio, Madonna with St. Anna and angels (injured); 71. Andrea Verrocchio, Baptism of Christ (much injured). said to have been finished by Leonardo da Vinci, who perhaps painted the two angels to the left; 72. Franc. Pesellino, Predella with the Nativity, the Beheading of SS, Cosmas and Damianus, and Miracles of St. Anthony; 73. Sandro Botticelli, Coronation of the Virgin, with predella (No. 74); 76. Andrea del Sarto, Four Saints, with predella (No. 77) representing scenes from their lives; 75. Andrea del Sarto, Christ; 78. Perugino, The Crucifixion; 79. Fra Filippo Lippi, Adoration of the Holy Child. *80. Sandro Botticelli, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, Flora with a personification of Fertility and a god of wind. 82. Fra Filippo Lippi, Adoration of the Child; 81. Pacchiarotto, Visitation. — V. Room. To the right of the entrance: 98. Descent from the Cross, the design and upper half by Filippino Lippi, the lower half by Pietro Perugino; opposite, 84. Sandro Botticelli (? more probably School of Verrocchio), Tobias with the three angels; 85. Sandro Botticelli, Madonna enthroned, with six saints; 86. Fra Filippo Lippi, Predella with legendary scenes; 88. Sandro Botticelli, Madonna with six saints; 92. Lor. di Credi, Nativity, carefully painted, especially the landscape in the foreground; 89, 93, Filippino Lippi (not Andrea del Castagno), Mary Magdalen and John the Baptist; 91. Andrea del Castagno, St. Jerome; 94. Lor. di Credi, Adoration of the Holy Child; 97. Fra Bartolommeo, Apparition of the Virgin to St. Bernard, a youthful work with a beautiful landscape. — We now return through the Cupola Saloon to the first room and turn to the left into the -

VI. Room of the Beato Angelico. To the right: 227. Fra Angelico, Madonna and saints; 233. Fra Angelico, Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters); by the pillar, 243. Fra Angelico, History of SS. Cosmas and Damianus. Above, 241, 242. Perugino, Portraits of two monks of Vallombrosa (p. 480); farther on, above, 249. Fra Angelico, Pieta; beside the door, to the left, *266. Fra Angelico, Last Judgment (the representation of the blessed, to the left, full of grace and feeling).

The adjoining Room VII contains a number of cartoons by eminent masters, among them *Figures of saints by Fra Bartolommeo

(1, 3, 6, 22).

A staircase in the vestibule to the right ascends to the first floor, on which is the GALLERY OF MODERN PICTURES, few of which are worthy of mention. — 1st R.: 19. Morgari, Death of Raphael (1880); 15. P. Benvenuti,

Hector chiding Paris; 25. Cassioli, Battle of Legnano. - 2nd R.: 39. Ussi, Expulsion of the Duke of Athens from Florence (1860); 53. Ademollo, Battle of Solferino in 1859 (1865). - 3rd R.: 70. Castagnola, Filippo Lippi and the nun Buti (1864); 82. Bezzuoli, Entry of Charles VIII. of France into Florence; 88. Sabatelli, Murder of Buondelmonte. — 4th R.: 101. Cortese, Professes, Sabatetti, Murder of Buondelmonte. — 4th R.: 101. Cortese, Pontine Marshes near Terracina (1865); 107-113. Signorini, Popular festival at Florence. — 5th R.: 122. Fattori, Episode after the battle of Magenta. — 6th R.: 161. Giovacchino Toma, Shower of ashes at Naples (1880); 138. Segoni, Finding of Catiline's body; 148. Fattori, John the Baptist before Herod; 157. A. Pasini, Caravan in the desert (1864).

No. 54 in the Via Ricasoli is the entrance to the Court of the Academy, where a statue of St. Matthew, begun by Michael Angelo, as one of the Twelve Apostles he was to supply for the cathedral (1503), is preserved

by the rear-wall.

The same building (entrance in the Via Alfani, No. 82) contains the celebrated manufactory of Florentine Mosaics (founded in the middle of the 16th cent.), containing a collection of the materials used and of finished works, open daily, 10-4 (adm. 50 c., Sun. free).

The wide VIA CAVOUR (Pl. G, 3), formerly Via Larga, runs along the N.W. side of the Piazza di S. Marco. In this street, at the corner of the Via degli Arazzieri, stands the Casino di Livia,

a small but tasteful structure by Buontalenti (?).

Adjacent is the Casino Mediceo (No. 63, Pl. G2, 3; now a court of law), erected in 1576 by Buontalenti, on the site of the famous Medici gardens, where Lorenzo il Magnifico preserved a number of treasures of art for which no place could be found in the neighbouring palace of the Medici (see p. 446). Bertoldo, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Francesco Granacci, Giuliano Bugiardini, A. Sansovino, P. Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A little farther on, Via Cavour 69, on the same side of the street, are the former cloisters of the barefooted monks, or Recollets, the Chiostro dello Scalzo (Pl. G, 2), an elegant court of the early Renaissance, surrounded with colonnades and adorned with admirable *Frescoes in grisaille from the history of John the Baptist, with allegorical figures and rich ornamentation, by Andrea del Sarto

and Franciabigio (1515-26). Admission, see p. 393.

On th right: 1. Allegorical figure of Faith (1520); 2. The Angel appearing On th right: 1. Allegorical figure of Faith (1520); 2. The Angel appearing to Zacharias (1526); 3. Visitation (1524); 4. Nativity of the Baptist (1526); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by Franciabigio, 1518-19). — 7. Baptism of Christ (the earliest and weakest of all, perhaps painted by the two artists in common, 1509); 8. Allegorical figure of Love (1520); 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1515); 11. John baptising (1517); 12. John made prisoner (1517); 13. Dance of Salome; 14. Death of John; 15. His head brought in on a charger; 16. Allegorical figure of Hope (the last four painted in 1523). — It is interesting to remark in several of these frescoes the influence of Albert Dürer. For example, in the Sermon of John the Pharisee in the long robe to the right and the woman with of John, the Pharisee in the long robe to the right and the woman with the child are borrowed from the engravings of the German master.

FLORENCE.

Proceeding farther to the N.E., we traverse the Via Micheli to the left, and enter the Via S. Gallo, No. 74 in which, a corner house, is the *Palazzo Nencini, formerly the Palazzo Pandolfini (Pl. H, 2), erected after 1516 by Giov. Franc. da Sangallo, from the designs of Raphael. In the same street, at the corner of the Via S. Apollonia, is the old Convent of S. Apollonia (Pl. F, G, 3), entered from Via 27 Aprile No. 1 ('Cenacolo di S. Apollonia'), and containing a small picture-gallery (adm., see p. 393).

In the anteroom are paintings of the 15th century. — The 2nd Room contains several works by Andrea del Castagno: to the right, Last Supper (fresco); above, Crucifxion; to the right, Entombment; to the left, Resurrection. On the other walls are frescoes (about 1450), transferred to canvas (previously in the Villa Pandolfini at Legnaja), of nine portrait-figures: Filippo Scolari, surnamed Pippo Spano, i.e. 'Obergespan' or supreme count of Temesvar, the conqueror of the Turks; Farinata degli Uberti, leader of the Ghibellines; Nic. Acciajuoli, mentioned on p. 473; the Cumæan Sibyl; Esther; Tomyris; Dante; Petrarch; and Boccaccio.

Returning by the VIA CAVOUR from the Piazza di S. Marco to the Piazza del Duomo, we pass first, on the right (No. 45), the Biblioteca Marucelliana (Pl. G, 3; adm., see p. 393), founded in 1703 by Francesco Marucelli, and containing 120,000 vols. and a fine collection of engravings (catalogue); then, on the left, the Palazzo Panciatichi (Pl. F, 4), built about 1700 by Carlo Fontana, with a relief of the Madonna by Desiderio da Settignano at the corner.

Opposite the Pal. Panciatichi stands the old palace of the Medici, generally called after its later owners the *Palazzo Riccardi (Pl. F, 3, 4), which has been in possession of the government since 1814 and is now occupied by the prefecture. It was erected about 1430 under Cosimo Pater Patriæ by Michelozzo, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Cosimo's grandson Lorenzo il Magnifico was born on 1. Jan., 1449, and here he maintained his brilliant establishment. Lorenzo's sons Piero, Giovanni, and Giuliano also first saw the light within its walls. Giulio, Ippolito, and Alessandro de' Medici (comp. p. 397) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the Grand-Duke Ferdinand II. to the Riccardi family, who extended it considerably in 1714, enclosing within its precincts the Strada del Traditore, where on 7th Jan., 1537, Duke Alessandro was assassinated by Lorenzino de' Medici. The original structure, however, is still in great part recognisable, particularly its beautiful court and the staircases.

An imposing gateway leads to the COURT, surrounded by arcades, ancient busts, Gothic statues with ancient heads, sarcophagi, Greek and Latin inscriptions from Rome, etc. The sarcophagus in the corner to the left, with the representation of the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, an ancestor of the family who was Gonfaloniere in 1299. The relief-medallions above the arcades, copied from antique gems. are by Donatello. — The passage to the Second Court contains ancient busts.

The staircase to the right leads to a Gallery, with frescoes by Luca Giordano (1632), and to the private Chapel of the Medici (adm., see p. 393), embellished with Frescoes by Benozzo Gozzoli, painted about 1459-63, representing the journey of the Magi, with numerous portraits of the Medici. Benozzo 'shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country'. — C. & C. — On the window-walls are charming "Angels in the garden of heaven, of admirable design. — Fee 1 /₂ fr.

At the back of the palace, Via Ginori 4 (Pl. F, 3), is the entrance to the BIBLIOTECA RICCARDIANA and the archives. The *Library*, founded by the Riccardi family, and purchased by the state in 1812, comprises 28,000 vols. and 3800 MSS., including a Virgil illustrated with miniatures by *Ben. Gozzoli* and several MSS. by *Dante*, *Petrarch*, *Macchiavelli*, *Galileo*, ancient diptychs, etc. Admission, see p. 393.

The short Via Gori separates the S.W. façade of the Palazzo Riccardi from the church of S. Giovannino degli Scolopi (belonging to the Padri delle Scuole Pie; Pl. F, 4), erected in 1352, remodelled in 1580 by B. Ammanati, completed in 1661 by Alfonso Parigi, and in the possession of the Jesuits from 1557 to 1775. The church contains frescoes and pictures by Allori, Bronzino, Santi di Tito, etc. — The Via de Ginori to the W. behind the Pal. Riccardi contains several fine old houses, among which mention may be made of No. 13, the Palazzo Ginori (Pl. F, 3), built by Baccio d'Agnolo for the Taddei family, with whom Raphael resided for some time.

e. From the Piazza del Duomo to S. Lorenzo and S. Maria Novella.

From the entrance of the Via Cerretani, which leads straight from the Piazza S. Giovanni (p. 419) to S. Maria Novella, the Borgo S. Lorenzo diverges to the right, and reaches the Piazza S. Lorenzo (Pl. F, 4). To the left in this square is the church of S. Lorenzo, and at its N. end a statue of Giovanni delle Bande Nere, by Bandinelli, on a pedestal with reliefs referring to Giovanni's victories.— The Via de' Ginori (see above) diverges here.

*S. Lorenzo (Pl. E, F, 3, 4), founded in 390 and consecrated by St. Ambrose in 393, is one of the most ancient churches in Italy. In 1423 it was burned down, and since 1425 re-erected by the Mediciand seven other families from the designs of Filippo Brunelleschi, who restored the form of the early Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added low chapels resembling recesses on each side. Over the columns (14 in number, and two pillars) he replaced the ancient architrave which had been removed in the middle ages, and which now support the fine projecting arches. The cupola, which rests upon the cross without the interposition of a drum, is not part of Brunelleschi's

work. — The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the New Sacristy (p. 449), and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 437).

At the end of the RIGHT AISLE is the Monument of the painter Benvenuti (d. 1844), by Thorvaldsen.—Bas-reliefs on the two pulpits by Donatello and his pupils Bertoldo and Bellano.—RIGHT TRANSET, on the altar, a marble tabernacie by Desiderio da Settignano. — At the foot of the steps leading to the Choir is the simple tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funereal pomp. The Signoria honoured his memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault. - In the 2nd chapel to the left of the choir the monument of a Countess Moltke Ferrari-Corbelli, by Dupré, 1864.— The square *Old Sacristy, erected by Filippo Brunelleschi, is covered with a polygonal dome, the projection with the altar having a small flat dome. The plastic *Decoration is by Donatello: above the bronze doors, which are adorned with reliefs, are two saints, beneath a frieze of angels' heads; in the lunettes are the Evangelists and on the spandrels, scenes from the life of John the Baptist (all in stucco). Donatello also executed the beautiful terracotta bust of St. Lawrence on the left side, and the marble monument of Giovanni Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, beneath the table in the centre. To the left of the entrance, the simple and tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by Andrea Verrocchio (1472); Lorenzo and Giuliano are also interred here. In the small chamber, to the left, is a fountain also attributed by Vasari to Verrocchio. — In the 2nd chapel, an *Annunciation, by Fra Filippo Lippi. — In the LEFT AISLE the Martyrdom of St. Lawrence, a large fresco by Angelo Bronzino. Adjacent is a *Cantoria by Donatello and Bertoldo. — The adjoining door leads to the cloisters and the library (see below).

The Cloisters, immediately adjoining the church, are attributed to Brunelleschi. In accordance with an old custom the cloisters are a refuge for homeless cats, which are fed here daily at noon. To the right, by the church-door, is a statue of Paolo Giovio, the historian, by Francesco da Sangallo (1560). Adjacent is the entrance to the Biblioteca Laurenziana (Pl. E, F, 4; adm., see p. 393; gratuities forbidden), a library founded by Cosimo the Elder in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 10,000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1524 from the design of Michael Angelo, the portico was built by him (very effective in spite of several eccentricities), and the staircase (which was also designed by Michael Angelo) was completed in 1571 by Vasari; the rotunda containing the Bibl. Delciana, was erected in 1841, from Pasquale Poccianti's design.

The wooden ceiling of the Library was executed by Tasso and Carota, from Michael Angelo's designs (after 1529?). The latter also furnished the design for the 88 'plutei' to which the MSS. are attached. Among these are a number of codices of rare value: Virgil of the 4th or 5th cent.; Pliny of the 10th or 11th cent. (from the Ashburnham Collection); Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the Annals. The Pandects, of the 6th or 7th cent., carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of

Roman Law almost entirely hinges. Most important MS. of Æschylus, and best MS. of Cicero's Epistolæ ad Familiares. Petrarch's Canzone, with portraits of Petrarch and Laura. MSS. and letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri. MSS. of Napoleon I. Document of the Council of Florence, 1439; Codex Amiatinus; Syrian gospels; maps of Ptolemy; miniatures, etc. Catalogues by Assemann (Oriental MSS.) and Bandini, continued by Furia.

To S. Lorenzo belong also the New Sacristy and the Chapel of the Princes, the entrance to which, however, is now in the Piazza Madonna (Pl. E, 3; adm., see p. 394) at the back of the church, nearly opposite the Via Faenza. From the vestibule we ascend a flight of steps to the left, and reach first the chapel of the princes, and then the new sacristy (on the left).

The CHAPEL OF THE PRINCES (Cappella dei Principi), the burial-chapel of the grand-dukes of the Medici family, was constructed in 1604 by Matteo Nigetti, from the designs of Giovanni de' Medici.

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable "Mosaics in stone. The paintings in the dome (Creation, Fall, Death of Abel, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by Pietro Benvenuti (1828-38). In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1574) to Cosimo III. (d. 1723; comp. p. 357). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in stone-mosaic. A new floor is being laid.

— A sum of 22 million lire (about 880,0001.) was expended by the Medic family on the construction and decoration of this chapel.

The **New Sacristy (Sagrestia Nuova; admission, see p. 394; 50 c.), built by Michael Angelo for Pope Clement VII. (Giulio de' Medici) in 1523-29, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, niches, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled (monuments to Cosimo the Elder, Lorenzo the Magnificent, Popes Leo X. and Clement VII., and to the younger Giuliano and Lorenzo de' Medici) have been confined to the monuments of the two members of the family who had last died, Giuliano de' Medici (d. 1516), created Duc de Nemours by the King of France and Lorenzo de' Medici (d. 1519), who became Duke of Urbino under Leo X. The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the MONUMENT OF GIULIANO DE' MEDICI, who is represented as General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the "Statues of Day and Night, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

La Notte, che tu vedi in si dolci atti | 'Tis Night, in deepest slumber; all Dormire, fu da un Angelo scolpita In questo sasso, e perchè dorme ha vita; Destala, se no'l credi, e parleratti.

can see She sleeps (for Angelo divine did give This stone a soul), and, since she sleeps, must live. You doubt it? Wake her, she will speak to thee.

whisper low.

Michael Angelo, in allusion to the suppression of political liberty (see p. 449), answered:

Grato m' è'l sonno e più l'esser di | Ah! glad am I to sleep in stone, while woe

Mentre che'l danno e la vergogna dura And dire disgrace rage unreprovéd

Non veder, non sentir m'è gran ven- A happy chance to neither see nor hear. Però non mi destar; deh! parla basso! So wake me not! When passing,

Opposite is the Monument of Lorenzo de' Medici, who in contrast to Giuliano is represented in profound meditation (hence called il pensiero); below it his sarcophagus, which contains also the body of Duke Alessandro, assassinated in 1537, with *Statues of Evening and Dawn (Crepusculo e Aurora). The original significance which Michael Angelo meant to convey before the siege of Florence by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — selfdevoted absorption in noble designs, and confident energy. It is certain that sorrow at the fate of his country, scourged by pestilence and war, which delayed the completion of the statues, exercised a great influence on the master's chisel, though the theory that Michael Angelo was from the beginning bent upon producing a purely political monument cannot stand the test. — The remaining statues in the chapel, an unfinished Madonna, by Michael Angelo, and the two patron saints of the Medici, St. Damianus (1.) by Raffaello da Montetupo, and St. Cosmas (r.) by Fra Giovanni Angiolo da Montorsoli (who also assisted Michael Angelo in 1533 on the statue of Giuliano), were also originally intended for the mausoleum.

Several streets issue from the little Piazza Madonna (p. 449). The Via dell' Ariento, running N., contains the Mercato Centrale (Pl. E, F, 3), constructed from a design by Mengoni (p. 122) in 1882. [In the Via Nazionale, opposite the beginning of the Via dell'Ariento, is a large group of the Madonna and saints by Giovanni della Robbia, 1522.] The Via Faenza (see below) also runs to the N. The Via del Melarancio leads W. to the Piazza dell' Unità Italiana (Pl. E, 3) which is embellished with a monument to the Tuscans who fell in the struggle for unity, to S. Maria Novella (p. 451) and to the railway-station. The Via del Giglio leads S.W. directly to S. Maria Novella. From the Via dei Conti, which runs S., the Via della Forca branches off almost at once (see p. 451).

In the Via Faenza, on the left, stands the little Gothic church of S. Jacopo in Campo Corbolini (Pl. E, 3), founded in 1206, with a colonnaded fore-court and funeral monuments of the 13th and 14th centuries. Farther on to the right, between No. 56 and 58, is the former refectory of the convent of S. Onofrio (Pl. E, 2), with the so-called *'Cenacolo di Fuligno', a large fresco of the Last Supper. by a pupil of *Perugino* (1505; adm., see p. 393). — The Via Faenza ends at the Viale Fil. Strozzi, opposite the *Fortezza S. Giovanni Battista*, now the *Fortezza da Basso* (Pl. E, F, 1), built under Cosimo I.

In the Via della Forca (see p. 450; Pl. E, 4) stands the Palazzo Martelli. On the first floor, above the staircase, is a family coat-of-arms by Donatello. The small picture-gallery contains marble statues of David and John the Baptist by Donatello, a bust of a child attributed to the same artist, and also several good paintings, among them the Conspiracy of Catiline by Salvator Rosa (No. 2) and a portrait of a woman by Paolo Veronese (42; fee ½-1 fr.). — On the house opposite is an excellent relief of the Madonna by Mino da Fiesole.

The Piazza di S. Maria Novella (Pl. D, 3, 4) was the frequent scene of festivals and games in former times. The principal of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots, called Prasina (green), Russata (red), Veneta (blue), and Alba (white), resembling those of the ancients. Two obelisks of marble of 1608, standing on brazen tortoises, perhaps by Giov. da Bologna, served as goals. — The Loggia di S. Paolo, an arcade opposite the church, erected in 1451 from Brunelleschi's design, is adorned with good terracottas by Andrea della Robbia, the best of which is a relief of the meeting of St. Francis and St. Dominic. — The canopy at the corner of the Via della Scala is by Franc. Fiorentino, a pupil of Lorenzo Monaco (14th cent.). — Tramway from the Piazza S. M. Novella to the Cascine, see p. 390).

The church of *S. Maria Novella (Pl. D. 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks Fra Sisto and Fra Ristoro, and completed in the interior after 1350 by Jac. Talenti, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade (begun in the lower, Gothic portion as early as the 14th cent.) and a fine portal, probably designed by Leon Battista Alberti, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by P. Ignazio Danti in 1572. — The pointed arcades ('avelli' i.e. vaults) of black and white marble which adjoin the church on the right, were originally constructed from designs by Brunelleschi, but were frequently altered at subsequent periods, and have recently been restored; they were used as tombs for the nobility. The best view of the mediæval building, with its campanile, is obtained from the N.E. side.

The spacious Interior, in the form of a vaulted Gothic basilica, consists of nave and aisles resting on 12 alternately thin and thick piers; the chapels were afterwards added by Vasari and others. It is 325 ft. long and 93 ft. wide; the transept is 202 ft. in length. The unequal distances between

the pillars, varying from 37 ft. to 49 ft., are an unexplained peculiarity. (The visitor is warned not to overlook the two steps halfway up the church.)

ENTRANCE WALL: over the central door, a crucifix in the style of Giotto; on the right the "Trinity with the Virgin and St. John and two donors, in fresco (much injured), one of the best works of Masaccio; on the left, Annunciation, fresco of the 14th century. - The altar-pieces in the RIGHT AISLE are of the 17th cent.; 6th altar to the right, Resuscitation of a child, by Ligozzi. — In the RIGHT TRANSEPT, to the right, bust of St. Antoninus; above, monument of bishop Aliotti (d. 1336) by Tino di Camaino; farther on, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1440), who died while attending the great Council of 1439, which was first held at Ferrara in 1438, and afterwards at Florence, with a view to the union of the Western and Eastern churches. Above the monument is a Madonna by Nino Pisano. - We now ascend the steps to the CAPPELLA RUCELLAI, which contains a large *Madonna, the chief work of Cimabue (ca. 1280). This is the picture which was borne in solemn procession from the painter's studio to the church, 'followed by the whole population, and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri' (Lindsay's 'Christian Art'). In this chapel also are the monument of Beata Villana by Bernardo Rossellino (1451), a St. Lucia by Rid. Ghirlandajo, and a Martyrdom of St. Catharine by Bugiardini. - To the right of the choir is the Chapel of Filippo Strozzi, with his *Monument by Ben. da Majano, and frescoes by Filippino Lippi (1502): on the left, St. John resuscitating Drusiana, and Martyrdom of St. John; on the right, St. Philip exorcising a dragon; above is a fine stained-glass window after a cartoon by Filippino.

The Choir contains *Frescoes by Domenico Ghirlandajo (1490), which form that master's most popular work, and are also the finest specimens of Florentine art before Leonardo, Michael Angelo, and Raphael. On the upper part of the wall of the altar is a Coronation of the Madonna; adjoining the windows are SS. Francis and Peter the Martyr, the Annunciation, and John the Baptist, and below all these, Giovanni Tornabuoni and his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of Mary: Expulsion of Joachim from the Temple, Nativity of Mary (the architecture of the interior beautifully enriched), Presentation in the Temple, Her Nuptials, Adoration of the Magi, Massacre of the Innocents, and Her Death and Assumption. - The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and life-like manner. The figures to the right in the foreground are said to be portraits of Francesco Sassetti, Andrea Medici, and Gianfrancesco Ridolfi, three famous merchants, while to the left are Cristoforo Landini, Angelo Poliziano, Marsilio Ficino, and Gentile de' Becchi, distinguished scholars and humanists; the five men at the back, and to the right of Zacharias, are members of the Tornabuoni family; the four figures by the angel are also said to be family portraits. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualising the figures), Baptism of Christ, and Dancing of the daughter of Herodias. Several of these works are defaced almost beyond recognition. - The stained glass, which dates from the same period, was executed by Alessandro Fiorentino after designs by Filippino Lippi. - The choir-stalls are by Baccio d'Agnolo, restored by Vasari. At the back of the altar is a *Brass to the memory of Lionardo Dati (d. 1423) by Ghiberti.

The CHAPEL to the left of the choir, by Giuliano da Sangallo, contains the celebrated wooden *Crucifix of Brunelleschi, which gave rise to the rivalry between him and his friend Donatello (p. 436). — The following Gappi CHAPEL, by Antonio Dosio, is adorned with the Raising of the daughter of Jairus, by A. Bronzino, and basreliefs by Bandini. - The STROZZI CHA-PEL in the left transept, to which steps ascend, contains *Frescoes with numerous figures, of the School of Giotto: opposite the entrance the Last Judgment, (I.) Paradise, over the figures in which broods a truly celestial

repose, by Andrea Orcagna; Hell (r.), by his brother Bernardo; altarpiece, Christ with SS. Thomas Aquinas and Peter, completed in 1357, by Andrea. — The next door, in the corner, leads to the Sacristr, the most interesting object in which is a *Fountain by Giov. della Robbia (1497), a magnificent work of its kind. In the 1st case on the left are some fine Spanish vestments of the 14th century. — The altar-pieces in the N. AISLE are of the 17th and 18th centuries. — In the Nave a pulpit by

Buggiano; stained glass by Alessandro Fiorentino. On the W. side of the church is the Sepolcreto, or burial vault, with an open colonnade and frescoes of the 14th cent., through which we enter the Ancient Cloisters, called *Il Chiostro Verde* (custodian to be found in the Sacristy; 50c.). The E. wall is adorned with old and much injured frescoes in terra verde (different shades of green). Those in the three first lunettes, representing the Creation, the Expulsion from Paradise, Cain and Abel, and the Building of the Ark, are by followers of Giotto. The *Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements, in the fourth lunette, and the Offering and Drunkenness of Noah, are by Paolo Uccello (about 1446). — To the right in the cloisters is the *Cappella degli Spagnuoli (best light, 10-12), formerly the chapter-house, begun in 1322, with frescoes of Giotto's School (attributed by Vasari to Taddeo Gaddi). Most of them are merely second-rate works though interesting to the student of art. Their subjects follow the doctrines of Thomas Aquinas, the great Dominican saint. On the wall of the altar is a large and crowded painting of the Crucifixion, and below it, to the left, Bearing of the Cross, to the right, Christ in Hades; on the ceiling the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the E. side (r.) the Church militant and triumphant: beneath, to the left, in front of the cathedral of Florence (p. 420) appear the pope with his flock and the members of the church, and the emperor with the representatives of secular power; to the right, the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'), also their conversion; above, the joy of the blessed and admission to heaven; at the top, Christ in glory surrounded by angels. — On the W. side (1.) Triumph of Thomas Aquinas, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averthoës. Below, 28 figures representing arts and sciences approved by the church. On the wall of the door, Histories of St. Dominic and St. Peter Martyr. Mr. Ruskin devotes Nos. IV and V of the 'Mornings in Florence' to the frescoes in this chapel. — The Great Cloisters, the largest at Florence, with frescoes by Cigoli, Allori, Santi di Tito, Poccetti, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century. — Opposite the above-mentioned Sepolereto, addinging the temps of the Marshes Bidelfo and transcending the adjoining the tomb of the Marchesa Ridolfo, are two small frescoes by Giotto, representing the Meeting of SS. Joachim and Anna at the Golden Gate and the Birth of the Virgin (see No. II of the 'Mornings in Florence').

The LABORATORY of the monastery (Spezeria, entrance by the large handsome door in the Via della Scala, No. 14; attendant 50 c.), contains in a former chapel frescoes of the 14th cent. (the Passion), by Spinello Arctino. The Spezeria is celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a specialty of Florence, flavoured with cinnamon and cloves.

Farther on in the Via della Scala stands the little church of S. Jacopo di Ripoli (Pl. C, 2), now a military magazine. The works of art it contained (by the Robbia, Ridolfo del Ghirlandijo, etc.) have been removed to the convent of Alle Quiete near Castello.

— In the same street (No. 89) is the Stiozzi Palace (Pl. C, 2), at the corner of which is a Madonna by Luca della Robbia. The

adjoining garden, the Orti Oricellari, formerly belonging to Bianca Cappello, wife of Grandduke Francis I., contains a colossal figure of

Polyphemus by Novelli, and other sculptures.

In the Via di Palazzuolo, which extends W. from the Via della Scala, is the church of S. Francesco de' Vanchetoni (Pl. D, 3) with fine sculptures in marble, of which the chief are a child's head and a bust of the young John the Baptist, both said to be by Donatello (more probably by Ant. Rossellino?). Key at the neighbouring shop, No. 17.

f. From the Piazza della Signoria westwards to the Lungarno Amerigo Vespucci.

The Via Porta Rossa (p.400) ends on the W. in the long Piazza S. Trinita (Pl. D, 5), in which are the church of the same name (see below) and the Pal. Bartolini-Salimbeni (now Hôtel du Nord), a late-Renaissance building by Baccio d'Agnolo, 1520. The N. end of the square is adorned with a Granite Column from the Baths of Caracalla at Rome, erected here in 1563, and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke by the pope. On the summit is placed a statue of Justice in porphyry, by Fr. Taddi, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze.

The Gothic church of *S. Trinità (Pl. D, 5) was erected about 1250 by Niccold Pisano (?), but altered by Buontalenti in 1570.

The Interior, which has recently been restored in the original style, consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar. — Left Aisle. 3rd Chapel: Tomb of Giulio Davanzi (d. 1444), in the style of an early Christian sarcophagus. 5th Chapel: Wooden statue of the Magdalen, by Desiderio da Settignano (completed by Benedetto da Majano). — Right Aisle. 4th Chapel (generally closed): Frescoes by Don Lovenzo Monaco; Annunciation, altar-piece, by the same. 5th Chapel: "Marble altar by Benedetto da Rovezzano (1552). — The "Cappella de' Sassetti, the second on the right from the high-altar, is adorned with "Frescoes (some much injured) from the life of St. Francis by Dom. Ghirlandajo, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row, to the left: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order; 3. St. Francis in presence of the Sultan. On the right: 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. The "Donors near the altar and the sibyls on the ceiling are also by Ghirlandajo. "Tombs of the Sassetti by Giul. da Sangallo. — In the Sacristy, formerly the Chapel of the Strozzi, is a monument of Onofrio Strozzi, 1417, in the style of Donatello.

Nearly opposite the church rises the imposing Palazzo Spini (Pl. D, 5), now usually called the Pal. Ferroni, dating from the beginning of the 14th cent., and still retaining the aspect of a mediæval stronghold. It is the meeting-place of the 'Circolo Filologico', of the Italian Alpine Club (Florence section), etc.—Ponte S. Trinità, see p. 457; Lungarno Corsini, see p. 455.

The Piazza S. Trinità is continued N. by the VIA TORNABUONI

(Pl. D, E, 4), ranking with the Via Calzajoli as one of the busiest streets in Florence, with handsome palaces and fine shops. About the middle of it, on the right, rises the —

*Palazzo Strozzi (Pl. Ď, E, 4), begun in 1489 by Benedetto da Majano for Filippo Strozzi, the celebrated adversary of the Medici (comp. p. 385), but not reaching its present state of completion till 1553. Lighter and more buoyant than the Pal. Pitti, it presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades (that towards the Via Tornabuoni is 126 ft. in width, and 105 ft. in height), constructed in huge 'bossages', and a celebrated cornice (unfinished) by Cronaca. The fanali or corner-lanterns (by Caparra), the linkholders, and the rings are among the finest specimens of Italian iron-work of the period. The court, added by Cronaca, is also impressive. — In the small piazza at the back of the Pal. Strozzi stands the Palazzo Strozzino, a smaller building in a similar style, with a fine court.

Farther on in the Via Tornabuoni, on the right (No. 20), is the Palazzo Corsi (Pl. D, E, 4), formerly Tornabuoni, originally by Michelozzo, but remodelled in 1840. No. 19, on the left, is the Palazzo Larderel (Pl. D, 4), by Giov. Ant. Dosio (16th cent.). No. 3, also on the left, is the Palazzo Antinori (Pl. E, 4), with its elegant façade, said to have been built by Giuliano da Sangallo.— Opposite, to the left of the church of S. Michele, is the Cappella S. Gaetano (Pl. E, 4; sacristan in the lane to the left), containing a relief of the Madonna by Luca della Robbia.

In the vicinity, Via della Vigna Nuova 20, is the *Palazzo Rucellai (Pl. D, 4), probably erected about 1450 by Bern. Rossellino from a design by Leon Battista Alberti, who for the first time here employed a combination of rustica and pilasters. The three-arched loggia opposite is also by him. — In the Via della Spada is the Cappella de' Rucellai (key at the shoemaker's opposite), which contains an imitation in marble of the Holy Sepulchre at Jerusalem, a charming early-Renaissance structure, also by Alberti (1467). — The continuation of the Via della Spada, Via di Palazzuolo, see p. 454.

Proceeding along the bank of the Arno from the S. side of the Piazza S. Trinita (p. 454) by the Lungarno Corsini (Pl. D, 5, 4), we pass on the right (No. 2) the Palazzo Masetti, formerly Fontebuoni, where the dramatist Alfleri resided and died (9th Oct. 1803). — No. 10 in the same street is the Palazzo Corsini (Pl. D, 4), erected, or at least remodelled, in 1656, from designs by Silvani and Ferri (magnificent staircase by the latter). It contains a valuable Picture Gallery (adm., see p. 394; entrance at the back, Via di Parione 7; fee ½ fr.; lists of the pictures furnished; catalogue, incorrect, 2 fr.).

ANTE-ROOM: Two pictures in grisaille by Andrea del Sarto (Life of John the Baptist). — I. Room: 5. Gessi, Vision of St. Andrea Corsini; 7. Giorgione (?), Nymph and Satyr (original in the Pitti Gallery, p. 463);

15. Luca Giordano, Venus healing the wounds of Æneas; 21, 24. Sustermans, Ferdinand II. de' Medici, Unknown portrait. The marble vase, with Lycurgus suppressing the Bacchanalian thyasus, appears to be spurious. — II. Room: Battle-pieces by Borgognone (47, 54) and Salvator Rosa (49, 51, 74, 76, 82, 84); sea-pieces by Salv. Rosa (55, 63). — III. Room: 87. Hugo van der Goes (?), Madonna; 95. Dolci, Madonna (in crayons); 202. Tintoretto (?), Portrait; 105. Giulio Romano, Copy of Raphael's Violinist in the Pal. Sciarra at Rome (1618?); 121. Madonna and Chilid, after a lost fresco by A. del Sarto; 122. Copy of Titian's Madonna in the Hof-Museum at Vienna; 128. Rembrandt, His own portrait (copy). On the side next the Arno — IV. Room: over the door, Artemisia Gentileschi, Judith; 240. Florentine School, Madonna; 167. School of Botticelli, Madonna, with angels; 173. Carlo Dolci, Hope; 162. Filippino Lippi, Madonna; 157. Luca Signorelli, Madonna and SS. Jerome and Bernard; 154. Crist. Allori, Judith; 148. Alleged cartoon for Raphael's portrait of Julius II. (not genuine); 146. Carlo Dolci, Peace. — V. Room: 200. Raffaellino del Garbo, Madonna with saints (1502). — VI. Room: 179. Carlo Dolci, Poetry; 241. Andrea del Sarto (more probably Franciabigio?), Apollo and Daphne; 236. Salvator Rosa, Landscape; 230. Ligozzi, Flute-player; 232. Guido Reni, Lucretia; opposite, 215. Carlo Dolci, St. Sebastian; *210. Botticelli (not Pollajuolo), A goldsmith; 209. Memling, Portrait. — VII. and VIII. Rooms (dark). The former contains copies from Salvator Rosa, and a Holy Family, with angels' heads (dated 1516), a copy of Raphael's Madonna Canigiani at Munich; a good Netherlandish copy of Michael Angelo's Holy Family in the Uffizi (p. 408), somewhat altered, and with the addition of a landscape. — IX. Room: 270. Guido Reni, Pinabello and Bradamante. — X. Room: 292. View of the Piazza della Signoria of 1498, with the burning of Savonarola. — Recrossing Room III, we enter the XI. Room: nothing important. — In a cabinet to the right (XII): 3

The Lungarno Corsini ends at the PIAZZA DEL PONTE CARRAJA (Pl. C, D, 4), whence the bridge mentioned at p. 400 spans the Arno, and the Via de' Fossi, with its numerous shops, branches off to the Piazza S. Maria Novella (p. 451). Opposite the bridge is a marble statue of Goldoni, the poet (1873). The continuation of the Lungarno is known as the Lungarno Americo Vespucci (formerly Nuovo).

Near the beginning of the Lungarno Amerigo Vespucci expands the Piazza Manin (Pl. C, 4), bounded on the N.E. by the Borgo Ognissanti, which runs parallel with the Lungarno, with a Statue of Manin (p. 241) by Urbano Nono (1890).

On the E. side of the piazza are the suppressed monastery of the Minorites and the church of the **Ognissanti** (S. Salvadore; Pl. C, 3), erected in 1554, remodelled in 1627, the façade by Matteo Nigetti, with lunette by Giov. della Robbia, representing the Coronation of Mary.

The Interior, consisting of a nave and transept with flat ceiling, contains, over the 3rd altar to the right, a Madonna and saints by Santi di Tito; between the 3rd and 4th altar St. Augustine, a fresco, by S. Botticelli; opposite to it St. Jerome, a fresco, by Domenico Ghirlandajo. A chapel in the left transept approached by steps contains a crucifix by Giotto. Opposite is the entrance to the sacristy, which contains a fresco of the Crucified, with angels, monks, and saints, of the school of Giotto. — Adjacent is the entrance to the Cloisters, in the style of Michelozzo, adorned with frescoes by Giovanni da S. Giovanni, Ligozzi, and Ferrucci. — In one of the chapels is the tomb of Amerigo Vespucci (d. 1512), the Figrentine

navigator who gave his name to America. The old Refectory (adm., see p. 394) contains a large fresco of the *Last Supper, by Dom. Ghirlandajo

(1480) and a charming ciborium by Agostino di Duccio.

Farther on is a bronze Statue of Garibaldi (Pl. B, 3), by Zocchi, unveiled in 1890. — The Lungarno Amerigo Vespucci ends at the Piazza degli Zuavi (Pl. A, B, 1, 2), at the entrance to the Cascine (p. 474).

g. Districts of the town on the left bank of the Arno. Pitti Palace.

About one-fourth part of the city lies on the left bank.

We cross the **Ponte S. Trinita** (Pl. D, 5; p. 400), adorned with allegorical statues of the four seasons, and proceed in a straight direction to the VIA MAGGIO (Pl. C, 5, 6), No. 26 in which is the house of Bianca Cappello (d. 1587), wife of Francis I., and well known for the romantic vicissitudes of her history, erected in 1566. The Casa Guidi, in which Mrs. Elizabeth Barrett Browning lived till her death in 1861, is also in the Via Maggio (tablet with Italian inscription). See her poem, 'Casa Guidi Windows'. — The Pal. Rinuccini, in the Via S. Spirito, the first side-street to the right, contains a collection of Roman inscriptions. In the Borgo S. Jacopo, the first side-street to the left, is the small church of S. Jacopo (Pl. D, 5), with a Tuscan-Romanesque vestibule of the 11th century.

We next follow the second side-street (Via Michelozzi) to the right and reach the piazza and church of *S. Spirito (Pl. C, 5), a basilica in the form of a Latin cross, covered with a dome, and containing 38 altars, completed after a design (much modified) by Filippo Brunelleschi in 1487. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. 'This church, taking it all in all, is internally as successful an adaptation of the basilican type as its age presents (Fergusson). — The Campanile, erected by

Baccio d'Agnolo, also deserves inspection.

Over the entrance is a good stained-glass window after P. Perugino. — RIGHT AISLE. 2nd altar: Pietà, a group in marble, after Michael Angelo coriginal in St. Peter's at Rome), by Nanni di Baccio Bigio. 7th altar: Archangel Raphael with Tobias, group by G. Baratta. — RIGHT TRANSERT. 3rd altar: Madonna by Donatello (covered). 5th altar: *Madonna with SS. Nicholas and Catharine, by Filippino Lippi. 6th altar: *Madonna appearing to St. Bernard, an early copy from Perugino (original at Munich). 7th altar (right wall): Marble sarcophagus of Nero Capponi (d. 1457), with his portrait in relief. — The Choir has a screen of marble and bronze; high-altar with canopy and statues by Caccini, about 1600. At the back of the choir, beside the 2nd altar on the right, a Madonna and four saints on a gold ground, School of Giotto; beside the following altar a Madonna and saints by Lorenzo di Credi (?); 5th altar, The adulteress before Christ by Alessandro Allori. — Left Transeft: 1st altar, Madonna with saints, by Piero di Cosimo; 4th altar (del Sacramento), sculptured in marble by Andrea Sansovino (youthful work); 5th altar, Trinità with SS. Catharine and Mary Magdalen, by Raffaellino del Garbo; 7th altar, Madonna and saints by Raffaellino del Garbo (1505); 8th altar, Madonna with four saints, copy by Michele del Ghirlandajo from Rid. del Ghirlandajo (original in Paris). — The *Sacristr, a noble and graceful octagonal structure, with four corner-niches, erected by Giul. da Sangallo and Ant. Pollajuolo in

1489-96 behind a finely-vaulted portico by Andrea Sansovino, contains a saint healing the sick, by Allori. Farther on, St. Anna, Madonna, and saints, by Ridolfo Ghirlandajo. Beside the 2nd altar from the entrance, statue of Christ, a copy from Michael Angelo (in S. Maria sopra Minerva at Rome), by Taddeo Landini.

The FIRST CLOISTERS, erected by Alfonso Parigi (entrance by the sacristy, see p. 457), are adorned with frescoes by Ulivelli, Baldi, and Cascetti, representing saints of the Augustine order. — The Second Cloisters are by Ammanati (1564), the paintings by Poccetti. — The monastery is now in part a barrack, in part still occupied by monks.

In the Piazza S. Spirito (No. 11) rises the handsome *Palazzo Guadagni, now Dufour-Berte (Pl. C, 6), an early-Renaissance edifice by Cronaca (15th cent.), with a loggia in the upper story and a flat wooden roof.

Leaving the piazza by the Via Mazzetta and its continuation the Via S. Monaca, we reach the piazza and the church of S. Maria del Carmine (Pl. B, 5), formerly in the possession of the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the Brancacci Chapel in the right transept, embellished in 1423-28 by Masolino and Masaccio, and after them in 1484 by Filippino Lippi, with celebrated **Frescoes from the traditions regarding the Apostles, especially St. Peter, which became of the highest importance in the education of succeeding artists (recently restored; best light about 4 p.m.).

They represent: on the piers of the ENTRANCE, above, on the right the Fall (Masolino), on the left the *Expulsion from Paradise (Masaccio), imitated by Raphael in the Logge of the Vatican; below, on the left, Peter in prison, on the right, His release (both by Filippino Lippi). LEFT WALL: above, "Peter taking the piece of money from the fish's mouth, a masterpiece of composition (Masaccio); below, SS. Peter and Paul resuscitating a dead youth on the challenge of Simon Magus, and Peter enthroned, with numerous portraits of painters and others (by Filippino Lippi). WALL OF THE ALTAR: above, Peter preaching (Masolino; combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high principle which presided over the creation of the Vision of Ezekiel in the Pitti gallery. — C. & C.), and Peter baptising; below, Peter healing the sick, and distributing alms (these three by Masaccio). RIGHT WALL: above, Healing the cripples (Masaccio) and Raising of Tabitha (Masolino); below, the Crucifixion of Peter, and Peter condemned to death by Nero (Filippino Lippi; comp. Introduction, p. xlix).

The CHOIR of the church contains the tomb of Pietro Soderini, by Benedetto da Rovezzano, 1513, restored in 1780.—The Corsini, Chapel, to the left in the transept, contains the tomb of St. Andrea Corsini, Bishop of Fiesole, and three large reliefs in marble by Foggini, in celebration of the praises of the saint; painting in the dome by Luca Giordano.— In the Sacristy (entered from the right transept) frescoes from the history

of St. Cecilia and St. Urban (discovered in 1858), by Spinello Aretino.

The Cloisters of the monastery (entrance to the right, adjoining the church, or from the sacristy) contain a fine fresco of the *Madonna with saints and donors, probably by Giovanni da Milano, and remains of frescoes by Masaccio (?). In the Refectory is a Last Supper by Al. Allori.

From the Piazza del Carmine the Via dell' Orto (Pl. B, 4) leads to the Porta S. Frediano (see p. 474).

The quaint and picturesque *Ponte Vecchio (Pl. D, 6; p. 399),

over which the covered passage mentioned at p. 413 is carried, forms the most direct communication between the Piazza della Signoria and the Uffizi, and the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since the 14th century. Fine views up and down the river are obtained from the open loggia at the middle of the bridge.

The VIA DE' BARDI (Pl. D., E, 6, 7; comp. p. 469), which leads to the left just beyond the Ponte Vecchio, takes its name from one of the most powerful mediæval families of Florence. Much of it has, however, been recently destroyed. It was in the Via de' Bardi that Romola lived with

her aged father (see George Eliot's 'Romola').

The line of the Ponte Vecchio is continued by the VIA DE' GUICCIARDINI (Pl. D, 6), which passes a small piazza adorned with a column commemorating the defeat of the Sienese at Marciano in 1554. On the S. side of the piazza is the church of S. Felicità (Pl. D, 6), which contains a Madonna by Taddeo Gaddi (4th altar to the right). At the end of the street to the left (No. 17) is situated the Palazzo Guicciardini, where the historian Francesco Guicciardini (1482-1540) lived; opposite to it, on the right (No. 16), is the house of Macchiavelli (Casa Campigli).

The *Palazzo Pitti (Pl. C, 6), conspicuously situated on an eminence, was designed and begun by Brunelleschi about 1440, by order of Luca Pitti, the powerful opponent of the Medici, whom the hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of Luca, into the possession of Eleonora, wife of Duke Cosimo I. (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are hewn smooth at the joints only. The central part has a third story. The effectiveness of the building is mainly produced by its fine proportions (comp. p. xliv), and it shows 'a wonderful union of Cyclopean massiveness with stately regularity' (George Eliot). The total length of the façade is 475 ft.; its height in the centre 114 ft. About the year 1568 Bartolommeo Ammanati introduced round-arched windows on the groundfloor, where the two portals, and the small rectangular windows, at a considerable height from the ground, were originally the only openings. At the same time he began to construct the large court, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were completed in 1620-31. The two projecting wings were added in the 18th century.

Since the 16th cent. the Pitti Palace has been the residence of the reigning sovereign, and is now that of King Humbert when at Florence. The upper floor of the left wing contains the far-famed **Picture Gallery, which was formerly the property of Cardinals

Leopold and Carlo de' Medici, and of the Grand-Duke Ferdinand II. The Pitti Gallery, which contains about 500 works, may be regarded as an extension of the Tribuna (p. 406) in the Uffizi Gallery. No collection in Italy can boast of such an array of masterpieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by Filippo Lippi (No. 343; p. 467). The Adoration of the Magi, by Dom. Ghirlandajo (358; p. 467), is a replica of the picture No. 1295 in the Uffizi. Perugino's Pieta (164; p. 463), in which the treatment of the landscape deserves notice, is one of his principal works. To Fra Bartolommeo's later period belong the Resurrection (159; p. 463), the Holy Family (256; p. 466), St. Mark (125; p. 464), and the Pietà (64; 465), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. Andrea del Sarto, the great colourist, is admirably represented by an Annunciation (124; p. 464); by the so-called Disputa (172; p. 463), a picture without action, but of an imposing and dignified character; John the Baptist (272; p. 466); a Pietà (58; p. 465), more dramatically treated than is the master's wont; and the Madonna in clouds with saints (307; p. 466), all of which show his different excellencies, and particularly the soft blending of his colours. - The treasures of the gallery culminate in no fewer than a dozen of RAPHAEL's works. The exquisite 'Madonna del Granduca' (178; p. 462), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (151; p. 463), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino (165; p. 463), on the other hand, painted at different times and certainly not entirely by Raphael's own hand, and the 'Madonna dell' Impannata' (No. 94; p. 464), being an extension of an originally simpler composition, are of inferior interest. The Vision of Ezekiel (174; p. 463), which transports us into an entirely different sphere, is a mediæval symbolical subject, treated by Raphael under the influence of Michael Angelo. The finest of the portraits is that of Leo X, with the two cardinals (40; p. 465), in which the delicate and harmonious blending of the four shades of red should be noticed. The portrait of Julius II. (79; p. 464) exhibited here is now regarded as a replica of the original in the Tribuna (p. 407). The portraits of Cardinal Bibbiena (158; p. 463) and Inghirami (171; p. 463) are also now admitted to be copies. In the 'Donna Velata' (245; p. 466) we recognize Raphael's mistress whom a later groundless tradition has described as a baker's daughter ('Fornarina'). The same beautiful features recur in the Mary Magdalen with St. Cecilia at Bologna (p. 338) and in the

Sistine Madonna at Dresden. The portraits of Angiolo and Maddalena Doni (61, 59; p. 465), of the master's Florentine period, are of unquestioned authenticity, though they display neither the independence of conception nor the finished mastery of his later Roman portraits. The 'Gravida' (229; p. 461) is not free from doubt. — The Venetian School also occupies an important place in the Pitti Gallery. Thus Giorgione's Concert (185; p. 462), and Lor. Lotto's Three Ages (157; p. 464), a work hardly inferior in conception to that of Giorgione. Then Sebastian del Piombo's St. Agatha (179; p. 462); Titian's portraits of Cardinal Ippolito de' Medici (201; p. 462) and Aretino (54; p. 465), his Bella (18; p. 464), and his Mary Magdalen (67; p. 466); Tintoretto's Vulcan with Venus and Cupid (3; p. 466). An excellent work of a later period is Cristofano Allori's Judith (96; p. 464). — Among the non-Italian pictures we must mention two landscapes (9, 14; pp. 466, 465), four portraits (85; p. 464), and the Allegory of War (86; p. 464), by Rubens; Cardinal Bentivoglio (82; p. 464) by Van Dyck; two portraits (16, 60; p. 465) by Rembrandt; and lastly the equestrian portrait of Philip IV. (243; p. 466), by Velazquez.

The ENTRANCE (comp. p. 394) is in the E. angle of the Piazza Pitti, in the colonnade adjoining the entrance to the Boboli Garden. (Or we may approach the gallery by the connecting passage from the Uffizi; sticks and umbrellas, see p. 394). Catalogue $2^{1}/_{2}$ fr.

An insignificant staircase (passing on the 1st floor the ingress from the Uffizi; see above) leads to an anteroom containing a beautiful vessel of porphyry, a copy of the Muse preserved in the Museum at Berlin, and a large porcelain vase from Sèvres. Hence to the right we enter the gallery, which extends through a suite of splendid saloons, adorned with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, and heated in winter. The pictures are provided with the name of the artist and the subject represented. Permission to copy is granted by the director, on introduction by the consulate (comp. p. 393).

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order. We then return to the saloon of the Iliad, and enter the saloon of the Education of Jupiter (p. 466), which adjoins it on the south. In the following description, we begin in each case with the entrance-wall.

SALOON OF THE ILIAD, so named from the subject of the frescoes by Luigi Sabatelli. It contains four tables of lapis lazuli, granite, and jasper, and four vases of black marble (nero antico); in the centre a Caritas in marble by Bartolini.

Above the door, 230. Parmigianino, Madonna with angels (Madonna del collo lungo); 229 Portrait of a lady, long attributed

to Raphael (known as 'La Gravida'); 228. Titian, Half-length of the Saviour, a youthful work. — *225. A. del Sarto, Assumption.

This picture shows with what versatility Del Sarto was gifted. It

This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscen of Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory. (C. & C.)

'At Florence only can one trace and tell how great a painter and how various Andrea was. There only, but surely there, can the spirit and presence of the things of time on his immortal spirit be understood' (Swinburne).

224. Rid. Ghirlandajo (?), Portrait of a lady (1509); 219. Pietro Perugino, Mary and the infant Baptist adoring the Child (retouched); 218. Salvator Rosa, A warrior; *216. Paolo Veronese, Daniel Barbaro, Venetian savant and ambassador to England; 215. Titian, Portrait, probably of Don Diego da Mendozza (badly preserved); 214. Copy of Correggio's Madonna di S. Girolamo (p. 308); 208. Fra Bartolommeo, Madonna, with saints and angels, painted after his residence in Venice and under the influence of Giov. Bellini (injured); 207. Rid. Ghirlandajo, Portrait of a goldsmith.

*201. Titian, Cardinal Ippolito de' Medici in battle costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part; 200. Titian, Philip II. of Spain (copy); 199. Granacci, Holy Family; 195. Giacomo Francia (?), Portrait; 191. A. del Sarto, Assumption (last unfinished work, with a portrait of the artist as one of the Apostles); *190. Sustermans, Portrait of a Danish prince; 188. Salvator Rosa, Portrait of himself; 186. Paolo Veronese, Baptism of Christ (school-piece).

**185. Giorgione (according to Morelli a youthful work of Titian), 'The Concert', representing an Augustine monk who has struck a chord, another monk with a lute, and a youth in a hat and

plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony . . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the furs, what pearly delicacy in the lawn of the white sleeves?' — C. & C.

184. Andrea del Sarto, Portrait of himself (? injured). Windowwall: 237. Rosso de' Rossi, Madonna enthroned, with saints; beside the door, *235. Rubens, Holy Family.

SALOON OF SATURN. Ceiling-painting by Pietro da Cortona. Above the door, *179. Sebastiano del Piombo, Martyrdom of St. Agatha (1520; showing Michael Angelo's influence).

**178. Raphael, Madonna del Granduca, a work of the master's

Florentine period, formerly in the grand-ducal palace.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children.'—Springer.

116. Sustermans, Portrait of Vittoria della Rovere; 175. Franc. Albani, Holy Family.

*174. Raphael, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by

the angel of St. Matthew.

'Even in his imitation of Michaelangelesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michael Angelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity'. - Springer.

*172. A. del Sarto, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'), painted in 1517. — *171. Raphael, Tommaso Fedra Inghirami, humanist and

papal secretary (original in Volterra).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction'. - Springer.

167. Giulio Romano (?), Dance of Apollo and the Muses.

*165. Raphael, Madonna del Baldacchino (dating from the period of his intercourse with Fra Bartolommeo, and left uncompleted on the migration of the master to Rome in 1509; the top

of the canopy was added by Agostino Cassana about 1700).

164. Pietro Perugino, Entombment (Pietà), painted in 1495; 163. A. del Sarto, Annunciation (school-piece); 161. Bonifazio I. (here attributed to Giorgione), Finding of Moses; 159. Fra Bartolommeo, Risen Christ among the four Evangelists (1516); 160. Van Dyck (?) Virgin Mary; *158, Raphael, Cardinal Bibbiena (copy?); 110. Copy after Titian, Bacchanalian scene; 152. Schiavone, Cain slaving his brother.

**151. Raphael, Madonna della Sedia (or Seggiola), painted

during the artist's Roman period.

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . At least fifty engravers have tried their skill upon the Madonna della Sedia, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known'. -Springer.

*150. Van Dyck(?), Charles I. of England and his queen Henrietta of France; 149. Pontormo, Cardinal Ippolito de' Medici; 148. Dosso Dossi, Bambocciata; 147. Giorgione (?), Nymph pursued by a satyr.

SALOON OF JUPITER. Ceiling-painting by Pietro da Cortona.

In the centre of the room a statue of Victory, by Consani, 1867. **18. Titian, 'La Bella di Tiziano', painted about 1535, probably the Duchess Eleonora of Urbino, represented in No. 605 and perhaps also in No. 1117 in the Uffizi (see pp. 412, 407)); 139. School of Rubens, Holy Family; *133. Salvator Rosa, Battle (the figure on the left, above the shield, with the word Saro, is the painter's portrait); 135. Salvator Rosa, Battle; 134. Style of Paolo Veronese, The Maries at the Tomb; 132. G. M. Crespi, Holy Family; 131. Tintoretto, Vincenzo Zeno; 129. Lod. Mazzolino. The Woman taken in adultery; 128. Giov. Batt. Moroni, Pertrait; 126. Phil. de Champaigne, Portrait; 125. Fra Bartolommeo, St. Mark; 124. Andrea del Sarto, Annunciation; 123. A. del Sarto, Madonna in glory with four saints (1520; injured); 122, Garofalo, Sibyl divulging to Augustus the mystery of the Incarnation; 121. Moroni, Portrait of a man; 118. A. del Sarto, Portraits of the artist and his wife Lucrezia del Fede (injured); 176. Domenichino, Mary Magdalen; 112. Borgognone, Battle-piece; 113. Rosso, The Three Fates, groundlessly ascribed to Michael Angelo; 111, Copy after Salvator Rosa, Conspiracy of Catiline; 108. Paolo Veronese, Portrait (school-piece); 109. Paris Bordone, Portrait (known as the 'Nurse of the Medici family'); 157. Lor. Lotto (or Giorgione?), The Three Periods of life (retouched). -- Window-wall: 144. Giov. Batt. Franco. Battle of Montemurlo (for which the artist has used drawings by Michael Angelo); 141. Rubens, Nymphs surprised by satyrs (school-piece).

SALOON OF MARS. Ceiling-painting by Pietro da Cortona. -Above the entrance: 97. Andrea del Sarto, Annunciation (retouched); *92. Titian, Portrait of a young man (a very striking and interesting type); 95. Cristofano Allori, Abraham's Sacrifice; 94. Raphael, Holy Family, called Madonna dell' Impannata (a large part of the picture, particularly the head of John the Baptist, is executed by pupils); 93. Rubens, St. Francis (a youthful work); *96. Crist. Allori, Judith; 89. Bonifazio II. (not Paris Bordone), Repose during the Flight to Egypt; 87, 88. A. del Sarto, History of Joseph (painted on lids of chest); *86. Rubens, The Terrors of War, Mars going forth (1638); *85. Rubens, Rubens with his brother and (r.) the scholars Lipsius and Grotius; 84. Palma Vecchio (more likely Bonifazio the Elder?), Holy Family; 83. Titian (schoolpiece, ascribed to Tintcretto), Portrait, said to be that of Luigi Cornaro; *81. A. del Sarto, Holy Family, the colouring most delicately blended; 80. Titian, Portrait of Vesalius, the anatomist (injured).

*79. Raphael, Pope Julius II. (see p. 407).

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries'. — Springer.

^{*82.} Van Dyck, Cardinal Giulio Bentivoglio, aristocratic and

easy; 76. A. van der Werff, Duke of Marlborough. Window-wall: 104. L. Giordano, Conception; 100. Guido Reni, Rebecca at the well.

SALOON OF APOLLO. Ceiling-paintings by Pietro da Cortona and

Ciro Ferri. To the right: *67. Titian, Magdalen (1531).

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it'. - C. & C.

66. Andrea del Sarto, Portrait of a man, said to be himself; **64. Fra Bartolommeo, Pietà; 63. Murillo, Madonna; 62, A. del Sarto, Holy Family (1521).

**61. Raphael, Angiolo Doni, a friend of the master; *60.

Rembrandt. Portrait of himself, beardless (about 1635).

*59. Raphael, Portrait of Maddalena Strozzi Doni.

This portrait and its companion, No. 61, were painted during the Florentine period of the artist (about 1505) and belouged to the family down to 1826, when they were purchased for the state for the sum of 2500 ducats. No. 61 recalls the painter's intercourse with Franc. Francia, while the other suggests the influence of Leonardo.

*58. A. del Sarto, Descent from the Cross (Pietà); 57. Giulio Romano, Copy of Raphael's Madonna della Lucertola in Madrid; 56. Murillo (?), Holy Family; *54. Titian, Pietro Aretino, the celebrated verse-writer and pamphleteer, a work described by Aretino himself as a 'hideous marvel' (1545); 52. Pordenone, Madonna and saints; 50. Guercino, St. Peter raising Tabitha; 49. Tiberio Titi, Leopoldo de' Medici when a child (1617); 47. Guido Reni, Bacchus; 44. Giac. Francia (?), Portrait; 43. Franciabigio, Portrait of a man (1514); 42. P. Perugino, Mary Magdalen (ancient copy).

**40. Raphael, Pope Leo X. and the cardinals Giulio de' Medici and Ludovico de' Rossi, not undamaged, but still justifying Vasari's enthusiastic praise: 'No master has ever produced, or ever will produce, anything better'. Giulio Romano shared the execution, the cardinal to the right of the pope being probably by him.

39. Angelo Bronzino, Holy Family; 38. Venetian School (not Palma Vecchio), Christ at Emmaus; 37. School of Paolo Veronese, Portrait of a lady. Window-wall: 73, Ribera, St. Francis: 71, Carlo

Maratta, S. Filippo Neri.

Saloon of Venus. Ceiling-painting by Pietro da Cortona. — 20. A. Dürer, Adam, probably painted in 1507, at the same time as Eve (No. 1, see p. 466), after the master's second stay at Venice, and probably also only copies of the originals in the Museo del Prado at Madrid: 'the most perfect treatment of the nude yet produced by northern art' (Thausing).

140. Attributed to Leonardo da Vinci, Portrait of a lady ('La Monaca'); 17. Titian, Betrothal of St. Catharine (copy, original in London); *16. Rembrandt, Portrait of an old man (about 1658); 15. Salvator Rosa, Sea-piece; 13. M. Rosselli, Triumph of David; *14. Rubens, Hay-harvest; 11. Franc. Bassano, Martyrdom of St.

Catharine; *9. Rubens, Ulysses on the island of the Phæaci, appearing to Nausicaa; 6. Bartolommeo Manfredi, Gipsy women cheating a young countryman ('La Buona Ventura'); *4. Salvator Rosa, Harbour at sunrise; over the door, 3. Tintoretto, Cupid, Venus, and Vulcan; 2. Salvator Rosa, Falsehood with a mask; 1. A. Dürer, Eve, companion-piece to No. 20. — We return hence to the Saloon of the Iliad, and thence enter the —

Saloon of the Education of Jupiter. Ceiling-paintings by Catani. — 255. B. van der Helst, Portrait; 254. Palma Vecchio (?), Holy Family; above the door, 256. Fra Bartolommeo, Holy Family, resembling Raphael's Madonna Canigiani at Munich (much injured); 257. Paris Bordone(?), Sibyl prophesying to Augustus; 258. Tinelli, Portrait of a man; 265. Sustermans, Prince Matteo de' Medici; 266. Carlo Dolci, Martyrdom of St. Andrew (1646); 270. Guido Reni, Cleopatra; 272. A. del Sarto, John the Baptist (badly restored). — Window-wall: 279. Bronzino, Don Garzia de' Medici. — Exit-wall: 241. Clovio, Descent from the Cross (in opaque colours); *243. Velazquez, Philip IV. of Spain.

*245. Raphael, 'La Donna Velata' (the lady with the veil), the artist's mistress, painted about 1515 (injured); 246. Boccaccino da Cremona (not Garofalo), Gipsy; over the door: 248. Tintoretto, Descent from the Cross.

We now turn to the left into the Sala della Stufa. The frescoes, illustrating the golden, silver, brazen, and iron ages are by Pietro da Cortona; ceiling-paintings by Matteo Rosselli, 1622. This room contains four small antique statues in marble, a column of green porphyry, bearing a small porcelain vase with a portrait of Napoleon I., and two statues in bronze (Cain and Abel), after Dupré.

Returning hence and traversing a passage, we observe on the left a small Bath-room, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by Giovanni Insom and Salvatore Bongiovanni.

Saloon of Ulysses. Ceiling-painting by Gasparo Martellini, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. Handsome cabinet (stipo) of ebony, inlaid with coloured wood and ivory; in the centre a large porcelain vase. — Entrance-wall: 289. Ligozzi, Madonna appearing to St. Francis. Wall to right: 305. C. Allori, St. John in the wilderness; 306. Salvator Rosa, Landscape; *307. A. del Sarto, Madonna and saints (spoiled); 311. Dosso Dossi, Duke Alphonso I. of Ferrara; 312. Salv. Rosa, Landscape on the coast. Exit-wall, 313. Tintoretto, Madonna; 316. Carlo Dolci, Portrait; 320. Ag. Carracci, Landscape (in opaque colours); 326. Copy of Titian's portrait of Pope Paul III., at Naples.

SALOON OF PROMETHEUS, with paintings by Giuseppe Colignon. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither.

Entrance-wall: 371. Unknown Master of Milan (net Piero della Francesca), Beatrice d'Este, wife of Ludovico il Moro; *376, Lor.

Costa, Portrait of Giovanni II. Bentivoglio; 341. Pinturicchio, Adoration of the Magi.

*343. Fra Filippo Lippi, Madonna and Child; in the background SS. Joachim and Anna, and the Nativity of Mary.

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting.'— C. & C.

346. F. Zucchero, Assumption of Mary Magdalen, on marble; 345. Baldassare Peruzzi(?), Holy Family; *347. Filippino Lippi, Holy Family, an early work, resembling the painting in the Badia (p. 433); 348. School of Botticelli, Madonna and angels; 349. Girol. Genga, Madonna and the Child John; 388. Filippino Lippi, Death of Lucretia; 354. Style of Lor. di Credi, Adoration of the Child; 355. Luca Signcrelli, Holy Family and St. Catharine; 358. Dom. Ghirlandajo, Adoration of the Magi; 365. Albertinelli, Holy Family; 372. Unknown Florentine Master (not A. del Castagno), Portrait; 370. Unknown Early-Florentine Master, Saint looking upward; 377. Fra Bartolommeo, Ecce Homo; 381. Giov. Pedrini (not Luini), St. Catharine.—Window-wall, 373. Piero Pollajuolo, St. Sebastian.

The GALLERIA POCCETTI, which we next enter, derives its name from the ceiling-paintings by Bernardino Poccetti. Two tables of oriental alabaster and one of malachite. *Bust of Napoleon I., by Canova. Reproduction of the head of the Zeus of Otricoli. — Over the door, 484. Marco Vecelli (nephew of Titian), Madonna della Misericordia; 487. Dosso Dossi, Repose on the Flight into Egypt, with fine landscape; 490. Guercino, St. Sebastian; *495. Titian, Portrait of Tommaso Mosti (1526). Also a number of miniature portraits, as well as in the following corridor.

Returning to the Prometheus Saloon, we next enter a CORRIDOR, on the walls of which are six marble mosaics, a number of "Miniature Portraits (16-17th cent.), and valuable drinking-cups, objects in ivory, etc. Saloon of Justice. Ceiling-painting by Fedi. In the centre a hand-

Saloon of Justice. Ceiling-painting by Fedi. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. — 397. Carlo Dolci, St. John the Evangelist; 398. Artemisia Gentileschi, Judith; 400. M. Hondecoeter, Poultry; 401. Sustermans, The canon Pandolfo Ricasoli; 403. Bronzino, Portrait of Duke Cosimo I.; 405. Bonifazio II., Christ among the Doctors in the Temple; *408. Sir Peter Lely, Oliver Cromwell (sent by the Protector to the Grand-Duke Ferdinand II.); *409. Sebastian del Piombo, Bust of a bearded man, in the artist's later Roman style.

SALOON OF FLORA. Ceiling-paintings by Marini. In the centre Venus by Canova. 415. Sustermans, Grand-duke Ferdinand II. de' Medici; 416, 421. Gaspard Poussin, Landscapes; 423. Titian, Adoration of the Shepherds (injured); 427. Franciabigio, Calumny, after Apelles (comp. No. 1182, p. 408); 426. Furini, Garden of Eden; 429. J. Ruysdael, Landscape with waterfall; 431. Tassi, Landscape, with John the Baptist preaching; 436, 441. G. Poussin, Landscapes; 434. Ang. Bronzino, Portrait of an engineer; 437. Yan Duck. Holy Family with angels: 438. Ruthart. Stag attacked by tigers.

Van Dyck, Holy Family with angels; 438. Ruthart, Stag attacked by tigers. Saloon of the Children (Sala de' Putti). Frescoes by Marini, decorations by Rabbujati. 451. Rachel Ruysch, Fruit; 455. Rachel Ruysch, Fruit and flowers; opposite, 470. Salvator Rosa, Landscape, with Diogenes throwing away his drinking-cup ('la selva dei filosoft'); 474. Domenichino, Landscape, with Diana and Actwon; 473. Poelenburg, Landscape; 476. Andrea del Sarto, Holy Family; 480. Annibale Carracci, Nymph and satyr.

The groundfloor of the palace contains several rooms with good Modern Works of Art, historical pictures by Bezzuoli and Sabatelli, statues by Bartolini (Carità), Ricci (Innocence), etc. Admission by

permesso obtained in the 'Amministrazione', in the third court to the left of the middle entrance. Tickets obtained in the same place for the SILVER-CHAMBER (Gabinetto degli Argenti; to the left in the second court, open 10-3, fee 1/2 fr.), which contains the royal plate, and interesting specimens of ancient and modern goldsmiths' work. In the cases to the left are several works by Benv. Cellini. To the right, bronze crucifix by Giovanni da Bologna; opposite, crucifixion by Tacca. Service of lapis-lazuli, etc. — The splendid furniture of the royal (formerly grand-ducal) reception chambers also deserves mention (admission as above).

The *Boboli Garden (entrance through the Palazzo Pitti, in the left corner; open to the public on Sun. and Thurs. from noon till dusk; permesso for less restricted admission on application at the Amministrazione, see above; comp. Pl. D, 6), at the back of the palace, extends in terraces up the hill. It was laid out by Tribolo in 1550, under Cosimo I., and extended by Buontalenti, and commands a succession of charming views of Florence with its palaces and churches, among which the Pal. Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On entering we first observe, in a straight direction, a Grotto with four unfinished statues of captives, modelled by Michael Angelo for the monument of Pope Julius II. In the background is a statue of Venus by Giovanni da Bologna. At the entrance to the grotto, Apollo and Ceres, statues by Bandinelli. — The Main Path sweeps upwards to the so-called Amphitheatre, an open space at the back of the palace, enclosed by oakhedges and rows of seats, which was formerly employed for festivities of the court. On the right, a handsome fountain, in the centre, an Egyptian obelisk and an ancient basin of grey granite. Steep paths ascend to the S. from the amphitheatre to the Basin of Neptune, adorned with a statue of the god by Stoldo Lorenzi; then, higher up, the statue of Abbondanza, by Giovanni da Bologna and Tacca, erected in 1636 to commemorate the fact that during the general distress in Italy occasioned by war, Tuscany alone, under Ferdinand II., revelled in plenty. The alley at the N.E. corner of the basin leads to the Casino Belvedere (Pl. C, 7), from the lofty roof of which a fine "View of the city is obtained (fee 15-20 c.).

We now return to the Basin of Neptune and follow the alley lead-

We now return to the Basin of Neptune and follow the alley leading from its N.W. corner to a lawn, also affording a fine view. We may descend direct from this point, but it is better to follow the beautiful avenue to the S.W., adorned with numerous statues and leading to a charming Basin (la Vasca dell' Isolotto). In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus, by Giovanni da Bologna. The surrounding walks are chiefly embellished with 'genre' works. A path leads from this basin in a straight direction to a grass-plot with two columns of granite, and thence to the Porta Romana, which, however, is usually closed; in the vicinity several ancient sarcophagi. To the right of the Oceanus basin a broad path, parallel with the palace, is reached, which leads past a lemon-house and the former botanical garden to the principal entrance. Another exit, near a fountain with Bacchus on the lion, leads into the Via Romana.

A little to the S. of the above-mentioned basin are the Regale Scuderie, or Royal Mews, containing a collection of ancient state-carriages (adm. 10-3; permesso in the 'Amministrazione' of the Pal. Pitt, see above).

Above the Boboli Garden is the Fortezza di Belvedere, constructed

in 1590 by Buontalenti by order of Ferdinand I. Near it is the Porta S. Giorgio, adorned with old frescoes. Beyond the gate is the little church of S. Leonardo in Arcetri (i.e. arce veteri; Pl. D, 8; generally closed; bell on the right), the pulpit of which is embellished with curious reliefs of the 12th cent. (the oldest known pulpit-carvings), from S. Piero Scheraggio (beside the Pal. Vecchio). - The Via della Costa S. Giorgio, in which is (No. 13) Galileo's House (Pl. E, 7), debouches at the Porta S. Giorgio.

At Via Romana 19, to the W. of the Pitti Palace, is the Museum of Natural Science (Museo di Fisica e di Storia Naturale; Pl. C, 6; adm., see p. 394), founded by Leopold I., and greatly

augmented at subsequent periods.

The public museum is on the Second Floor; the zoological collections occupy about 20, the botanical 3 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by Clemente Susini and his successors Calenzuoli and Calamai.

On the First Floor (r.) is situated the Tribuna of Galileo, inaugurated in 1840, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by Giuseppe Martelli, and adorned with paintings by Giuseppe Bezzuoli, Luigi Sabatelli, etc., illustrating the history of Galileo, Volta, and other naturalists; also a statue of Galileo by Costoli, numerous busts of celebrated men, and mosaics in the pavement, designed by Sabatelli, and executed by Giov. Batt. Silvestri. Along the walls are six cabinets containing Galileo's telescope and other instruments of historic interest.

Opposite stands the church of S. Felice (Pl. C, 6), with a fine porch, rebuilt in the 15th cent., by a disciple of Michelozzo: 1st altar to the left, School of Botticelli, Three Saints; 2nd altar to the right, Fra Paolino, Pietà, a coloured relief in clay; above, opposite the high-altar, a Crucifixion ascribed to Giotto.

Immediately adjoining the Ponte alle Grazie (recently widened; Pl. E, F, 6, 7; p. 354) is the Piazza de' Mozzi, to the right in which rises the Palazzo Torrigiani (Pl. E, 7), containing a valuable picture-gallery on the first floor (adm. only on special introduction).

ANTE-CHAMBER: Luca della Robbia, Portrait in relief. — To the left: I. Room: 3. Bronzino, Mary and Martha; 7. Ridolfo Ghirlandajo, Portrait; 9. Lorenzo di Credi, Portrait; *11. Signorelli, Portrait of a man in a red cap; 20. Pollajuolo, Portrait; 21, 22. Portraits; 31-34. Filippino Lippi, History of Esther. — SMALL Rooms to the right: *5 and *6. Triumph of David, by Pesellino ('cassoni', or lids of bridal-chests). — II. Room: 1. Mainardi, Madonna; 8, 9, 22. Pinturichio, Legends; 7. Madonna and Child, a 16th cent. copy from Raphael (original in the Bridgewater Gallery); 11, 13. Uccello (?), Procession of Argonauts, and Starting for the hunt; 12. Paolo verceuse (1), Procession of Argonauts, and Starting for the hunt; 12. Paolo Veronese, Portrait (1557); 14. Pontormo, Guicciardini (copy); 10. Andrea del Sarto (?), Holy Family; 23. Garofalo, Samaritan Woman.— III. Room: 2. Bronzino, Alessandro de' Medici; 9. Tintoretto, Resurrection.— On the other side of the ante-chamber are three rooms (occupied by the family, and therefore not always accessible) with Dutch and German paintings.— The secretary also grants permission to visit the beautiful *Giardino Torrigiani, Via dei Serragli (Pl. A, 6).

The small church of S. Lucia DEI MAGNOLI (Pl. E, 7) in the adjoining Via de' Bardi (comp. p. 459), contains a relief by the della Robbia above the door, and an Annunciation by Fra Filippo Lippi

(1st altar on the left; school-piece).

The Palazzo Canigiani, Via de' Bardi 24, adjoining the church, has a fine court. — Farther on, No. 28, is the Palazzo Capponi, built for Niccolò da Uzzano by Bicci di Lorenzo.

The Lungarno Serristori, between the Ponte alle Grazie and Porta S. Niccolò, contains the monument of Prince Demidoff (Pl. F.7), to whose philanthropy Florence was much indebted, by Bartolini (1870), and a marble Carità by Bartolozzi.

Farther on is the church of S. Niccolò (Pl. F, 7), founded about the year 1000. At the back of the high-alter are four saints by Gentile da Fabriano. The sacristy contains a Madonna della Cintola by Al. Baldovinetti, 1450 (in the lunette); below it a Madonna and saints by Neri di Bicci. In 1530, after the capitulation of the town to the Medici (p. 473), Michael Angelo lay concealed for a time in the tower of this church.

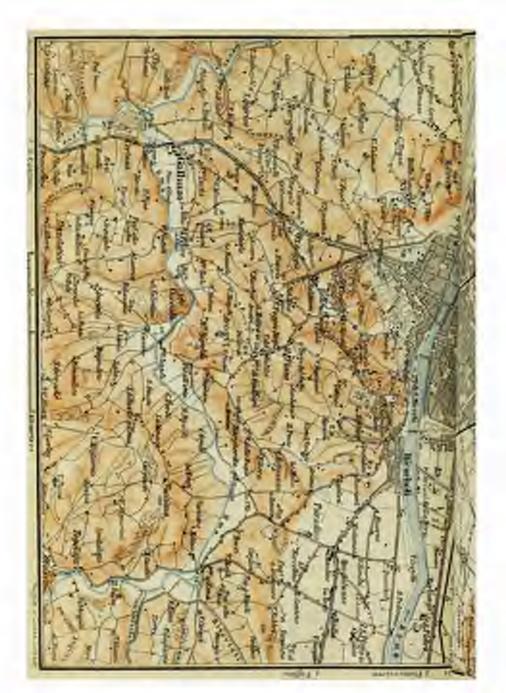
A few hundred yards to the E. is the Piazza delle Mulina (Pl. G. 8), with the old Porta S. Niccolo, still in its original state, beyond which a path ascends through pleasure-grounds to the Piazzale Michelangiolo (p. 471).

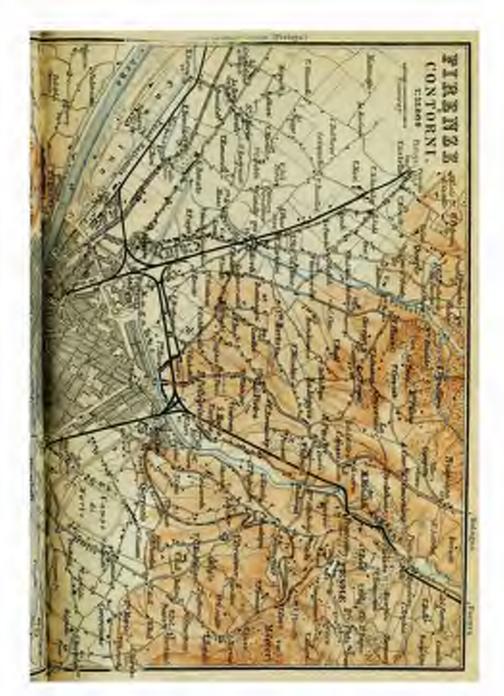
54. Environs of Florence.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon. - Omas the city and environs are often veiled in haze in the forenoon.— Omnibus to the city-gates, see p. 390. When time is limited the excursions a, b, and c may be combined in a single circular tour as follows (by carriage, including stay, 2-3 hrs., on foot 3-4 hrs.). Drive from the Porta Romana (Pl. A, 7) via Poggio Imperiale to the Torre al Gallo (p. 472), thence descend the Viale de' Colli to S. Miniato (p. 471) and the Piazzale Michelangiolo (p. 471), and, finally, return to the Porta Romana by the Viale de' Colli.— Carriage, see p. 390.

(a.) One of the finest promenades in Italy is the hilly road constructed since 1868 from plans by the engineer Poggio and called the **Viale dei Colli. It ascends the heights in windings under the name of Viale Macchiavelli (Pl. A, B, 7, 8) from the Porta Romana (Pl. A, 7), and, beyond the large circular Piazzale Galileo, is continued as the Viale Galileo (Pens. Bonciani, see p. 388) along the slopes to S. Miniato and the Piazzale Michelangiolo (p. 471). Lastly under the name of Viale Michelangiolo (Pl. G. H. 8), it descends in a long curve to the river, where it terminates at the Ponte Sospeso, near the Barriera S. Niccolò (Pl. H, 8). This road, which is 60 ft. wide and nearly 33/4 M. in length, is bordered with

Note. The small numbers, which are marked on the Map round the town, designate the boundary of the local imposts (Cinta daziaria): 1. Barriera di Lungarno Am. Vespucci; 2. B. delle Cascine; 3. B. Pistojese; 4. B. S. Donato; 5. B. del Mercato; 6. B. del Romito; 7. B. del Ponte Rosso; 8. B. delle Cure; 9. B. delle Forbici; 10. B. della Fonte all' Erba; 11. B. dell' Affrico; 12. B. Settignanese; 13. B. Aretina; 14. B. Ponte di Ferro di S. Niccolò; 15. B. Porta S. Niccolò; 16. B. Porta S. Miniato; 17. B. Porta S. Giorgio; 18. B. Porta Romana; 19. B. Porta S. Frediano.





charming pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. — Part of the Viale dei Colli is traversed by the Steam Tramway from the Piazza della Signoria to Gelsomino and the Certosa (comp. p. 390). The Piazzale Michelangiolo and S. Miniato are, however, more speedily reached from the Porta S. Niccolò (p. 470), which is passed by the omnibus-line from the Piazza della Signoria to the Barriera S. Niccolò and by tramway-line I, c (p. 390).

Near S. Miniato the road passes the large *Piazzale Michelangiolo (Pl.F,G,8), forming a kind of projecting terrace immediately above the Porta S. Niccolò (p. 470). In the Piazzale (Café-Restaurant) rises a bronze copy of Michael Angelo's David (p. 442), the pedestal of which is surrounded by the four periods of the day (p. 449). Charming *View: to the right, on the hill, lies Fiesole; then the city with S. Croce, the Cathedral, S. Lorenzo, the Palazzo Vecchio, S. Maria Novella, and the Lungarno; to the left are the villa-covered heights, the Fortezza del Belvedere, Bello Sguardo, and the Villa Giramonti.

(b.) SAN MINIATO, with its marble façade, on the hill to the S.E. of Florence, is a conspicuous object from many different points. It may be reached in a few minutes by the road and footpath diverging to the right from the Viale Galileo (see p. 470), just before the Piazzale Michelangiolo. The footpath passes the Franciscan monastery of S. Salvatore or S. Francesco al Monte (Pl. F. G, 8), with a church erected by Cronaca in 1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. On the high-altar is a Crucifixion with SS. Mary, John, and Francis, and above the left portal, a Pietà by Giov. della Robbia, in painted terracotta (16th cent.). - We now ascend towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and defended by him during an eleven months' siege of the city by the Imperial troops. Visitors ring at the gate, and on leaving give the gatekeeper 15-20 c. The church and the whole hill of S. Miniato are now used as a Burial Ground (fine views, especially from the S. wall of the cemetery). The monuments show the taste of the modern Florentine sculptors, who lay great stress upon an accurate rendering of clothes, lace, ornaments, and the like, and whose skill finds numerous admirers.

The church of *S. Miniato al Monte, like the Battistero (p. 419), is one of the finest examples of the Tuscan-Romanesque style which flourished in Pisa and Florence, and probably dates mainly from the 12th century. It is a structure of noble proportions, with nave and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted façade dates from the 12th, the mosaics with which it is adorned from the 13th century. The tower was rebuilt by Baccio d'Agnolo in 1519.

The Interior contains 12 stone columns and 4 triple piers, all coated with stucco in imitation of marble, and its roof is tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath. — To the left of the entrance is the monument of

Giuseppe Giusti, the satirist (d. 1850).

AISLES. On the wall on the right, Enthroned Madonna and six saints by Paolo di Stefano (1426); on the left a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the Nave, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1448 by Piero de' Medici from a design by Michelozzo; on the frieze appears the device of the Medicis, consisting of three feathers in a diamond-ring with the legend 'Semper'. Over the altar is the small crucifix which is said to have nodded approvingly to S. Giovanni Gualberto when he forgave the murderer of his brother (p. 480). In the Left Aisle is the Chapel of S. Giacomo, constructed soon after 1459 by Antonio Rossellino, containing the *Monument of Cardinal Jacopo of Portugal (d. 1459); above the monument a Madonna and Child in a medallion held by two angels, and opposite an Annuciation by Alessio Baldovinetti; on the ceiling four Virtues by Luca della Robbia. - The "CRYPT, to which a flight of seven steps descends, does not rest on the four columns and two pillars which are prolonged in the choir above, but on 28 smaller columns of gracewhich are prolonged in the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of S. Miniato. — The front-wall of the crypt, the screen of the Choir, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrusted marble-work. The upper part of the Apse is adorned with a mosaic of Christ, with the Madonna and S. Miniato, executed in 1297, recently restored. The five windows under the arches are closed with semi-transparent slabs of marble. Over an eligible who wight the posterior of the semi-transparent slabs of marble. transparent slabs of marble. Over an altar on the right, the portrait of S. Giovanni Gualberto (see above). — On the S. side of the choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with sixteen Frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles, etc.) by Spinello Aretino (d. 1410), a clever pupil of Giotto. Below them, admirable inlaid work in wood. — The beautiful mosaic pavement (executed, according to an inscription, in 1207) also deserves inspection.

(c.) Poggio Imperiale. Outside the Porta Romana (Pl. A, 7; omn., p. 390), to the right of the Viale dei Colli (p. 470), a fine avenue of lofty cypresses, evergreen oaks, and larches, embellished with a few statues, leads past Gelsomino (p. 473) in 20 min. to the Villa Poggio Imperiale. It was thus named and almost entirely fitted up by Magdalena of Austria, wife of Cosimo II., in 1622. The handsome edifice is now occupied by the Istituto della SS. Annunziata, a girls' school, and is not accessible.

From Poggio we proceed to the left to the Via S. Leonardo, and then, at the fork, follow the Via del Pian di Giullari, and reach (1/4 hr.) the top of the ridge, where the road divides. We ascend slightly in a straight direction by a footpath to the (2 min.) Torre al Gallo, so called after a family of that name, and now belonging to Count Galletti. It contains the telescope and various other reminiscences of Galileo, who from this tower is said to have made several important astronomical observations. In the basement are a portrait of Galileo by Sustermans, a portrait of Michael Angelo, and other objects of little interest. The platform at the top of the tower affords a splendid *Panorama of Florence and the valley of the Arno, extending on the E. to the mountains of Pratomagno (best by eveninglight; 1/2 fr.). — From the small piazza mentioned above the Via

della Torre al Gallo (views) descends in ½ hr. to the Viale dei Colli (station of the steam-tramway, p. 390), whence we may proceed to the right to (10 min.) San Miniato and the Piazzale Michel-

angiolo (comp. Map).

The road diverging to the right from the small square at Torre al Gallo passes (7 min.) several houses and villas, among which is the Villa of Galileo, marked by a bust and inscription, where the great astronmer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary Milton. — A short distance hence, near the church of S. Margherita a Montici, stands the villa where Francesco Guicciardini wrote his history of Italy. Here too, on 12th Aug., 1530, the Florentines, who had been betrayed by their general Malatesta, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name Villa delle Bugie ('villa of lies').

(d.) LA CERTOSA IN THE VAL D'EMA is 3 M. distant by the monotonous high-road from the Porta Romana (Pl. A, 7; steamtramway from the Piazza della Signoria, or direct from the Porta Romana, comp. p. 390; also omnibus from Porta Romana; carr. 6 fr., via Poggio Imperiale a little more). The steam-tramway ascends from the Porta Romana to Gelsomino, below Poggio Imperiale (p. 472), where it unites with the line from the Piazza della Signoria. At Due Strade it reaches the high-road to the Certosa. Farther on is the village of Galluzzo (several unpretending trattorie, with gardens), beyond which the brook Ema is soon reached. On the hill of Montaguto, which is clothed with cypresses and olivetrees, at the confluence of the Ema with the Greve, rises the imposing Certosa di Val d'Ema, resembling a mediæval fortress. The monastery, which is approaching dissolution and contains a few inmates only, was founded in 1341 by Niccolò Acciajuoli, a Florentine who had settled at Naples and there amassed a large fortune by trading. One of the monks (1-2 pers. 50 c.) shows the church, or rather the series of chapels of which it consists, and the monastery with its various cloisters.

CHURCH. Magnificent pavement and fine carved stalls (of 1590) in the choir; over the altar, Death of St. Bruno, a freeco by Poccetti.—
**RIGHT SIDE-CHAPEL, in the form of a Greek cross, said to have been erected by Orcagna, with several small paintings of the school of Giotto, including a good Trinity (r.), and also an altar-piece by Cigoli (St. Francis receiving the stigmata).— A staircase descends hence to the Lower Church. In the chapel immediately in front of us are the mural monument of Niccolò Acciajuoli, founder of the church, by Orcagna (?; dated 1366), and three Gothic monumental slabs, the best of which is that of a young warrior. The side-chapel to the left of the entrance contains the Renaissance monument of Cardinal Angelo Acciajuoli (1550), the ornamentation by Giuliano da Sangallo.— We then return through the church and enter the Closters, with stained glass by Giovanni da Udine (?).— To the right in the Chapter House: "Mariotto Albertinelli, Crucifixion (fresco of 1505); monument of Bishop Buonafide by Giuliano da Sangallo.— We next enter the Monastery Garden, which also serves as a burial-ground, and is surrounded by handsome cloisters. At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The projecting Terracces command picturesque views, especially through the valley of the Ema towards Prato and the Apennines.— At the Drogheria of the

monastery the famous Alkermes (made at the Certosa), Chartreuse, and various perfumes may be purchased.

(e.) Monte Oliveto. About 1/3 M. beyond the Porta S. Frediano (Pl. B, 4; omnibus, p. 390) the 'Via di Monte Oliveto' diverges to the left from the Leghorn road, and reaches the entrance to the garden of the monastery after 1/2 M. (key next door, No. 10; fee 20-30 c.). A slight eminence here planted with cypresses commands an admirable *Prospect: N.W. the beautiful valley of Florence, with Prato and Pistoja, enclosed by mountains, over which rises one of the peaks of the marble-mountains of Carrara; N.E. lies Florence, then Fiesole with its numerous villas: E. the Fortezza di Belvedere and S. Miniato; in the background the barren mountain-chain of the Casentino. Towards the S. the view is excluded by the intervening heights. The monastery-buildings are now used as a military hospital. In the priest's house (entrance from the right side) are the remains (consisting solely of the principal group) of a fresco of the *Last Supper by Sodoma. The adjacent Badia di S. Bartolommeo di Monte Oliveto, erected in 1334, possesses frescoes by Poccetti.

From Monte Oliveto a picturesque road leads to the S. to the Villa Bello Squardo, which affords one of the best views of Florence, but is unfortunately no longer accessible. — To the E. lies the small church of S. Francesco di Paola, which contains the monument of Benozzo Federigh, Bishop of Fiesole (d. 1450), with a recumbent statue and reliefs by Luca della Robbia (key at Via di Bellosguardo 1; fee 30 c.). We may now re-

turn to Florence by the Porta Romana (Pl. A, 7).

(f.) The *Cascine, or park of Florence, lies to the W., beginning near the Nuova Barriera (in the Piazza degli Zuavi, Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone. It affords delightful and refreshing walks to the traveller fatigued with sight-seeing; in the more distant parts it is covered with woods. The name is derived from a farm to which it once belonged (cascina = dairy). In the proper season it is a fashionable rendezvous in the afternoon, particularly for driving. — Outside the town, immediately to the left, is a small Café-Restaurant. — About the middle of the Cascine is a large open space, the Piazzale del Re (where a military band plays on Sun. and festivals in summer), with (r.) the Tiro a Segno (rifle-range) and the Casino delle Cascine, a café-restaurant belonging to Doney & Neveux (same charges as their city establishment, p. 389; Café Sabatini, 250 yds. to the N.E., at the end of the tramway-line, less pretentious). Beyond this spot the park is comparatively deserted, and it terminates about 1 M. farther, at the large monument of the Rajah of Kohlapore, who died at Florence in 1870, and whose body was burnt at this spot. Fine view of the W. environs of Florence, with its thick sprinkling of villas. — Omnibus to the Porta al Prato, see p. 390; Tramways, see p. 390.

On the same road lies **Poggio a Cajano** (tramway every 2 hours from Piazza di S. Maria Novella, see p. 390; a pleasant drive of 1½ hr., fares, 90, 70 c.; permessi for the villa at the 'Amministrazione' of the Palazzo Pitti, p. 468). The *Trattoria Tramway* affords good country-fare. At the

end of the village stands the Villa, built for Lorenzo il Magnifico by Giuliano da Sangallo in a simple rustic style, and still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by Andrea del Sarto (Cæsar receiving the tribute of Egypt), Franciatigio (Triumph of Cicero), and Aless. Allori (Flaminius in Greece, and Scipio in the house of Syphax, 1580); the subjects are supposed to typify events in the history of the Medici as narrated by Giovio. — The loggia has a fine stucco-ceiling.

From Piazza della Stazione (Pl. D, 3) the Sesto tramway (p. 390) proceeds first to Ponte a Rifredi (railway-station, see p. 387). A little to the N.E., near the ancient church of S. Stefano in Pane, lies the "Villa Medicea in Careggi, the property of the grand-dukes down to 1780, afterwards that of the Orsi family. [Permessi for the villa are obtained at Vieusseux's (p. 390), but these are sometimes dishonoured when the family is at home.] The villa was erected by Michelozzo for the first Cosimo, who terminated his brilliant career at this house in 1464. This was also once the seat of the Platonic Academy (p. 398), which met in the noble loggia. Lorenzo il Magnifico, grandson of Cosimo, also died at Careggi (1492), after Savonarola had refused him absolution because he would not restore her liberty to Florence. Fine view of the environs. A few frescoes by Pontormo and Bronzino and a series of portraits are reminiscences of the history of this edifice (fee ½ fr.).

Farther to the N.W., 1/2 M. to the N. of the railway-station of Castello (also stopped at by the Sesto Tramway if previous notice be given to the conductor), is the Villa Petraia, erected in the Renaissance style by Buontalenti and provided with a curious modern adaptation of a Roman 'atrium'. The interior is adorned with frescoes by Daniele da Volterra and contains an unimportant altar-piece by Andrea del Sarto. The delightful gardens contain a fine oak, 400 years old, with a platform among its branches which used to be a favourite resort of Victor Emmanuel. The villa is now fitted up as a royal residence (permesso at the Pal. Pitti). — Immediately to the W. lies the Villa Castello, with a beautiful park (permesso obtained at the same time as that for the Villa Petraia). Each villa possesses a fine fountain by Tribolo, with statues by Giov. da Bologna. — Near Castello is the Villa Quarto, with beautiful gardens, formerly the property of the Medici, now that of Countess Stroganoff.

From railway-stat. Sesto (p. 387) a visit may be paid to the great majolica-manufactory of Doccia, the property of Marchese Ginori, who possesses a villa here (11/4 M. from the station). The proprietor has successfully revived the ancient majolica manufacture, and produces excellent copies of Della Robbia work (permessi in the depot of the factory, Via Rondinelli, Florence). The model village of the work-people is interesting. — By taking the tramway to Sesto, we pass the villa of Marchese Corsi, the celebrated exporter of plants, which is interesting to botanists and horticulturalists (permessi at Via Tornabuoni 20, or Via dei Pescioni 5).

Sesto is the best starting-point for an ascent of Monte Morello (3065 ft.). We go viâ Doccia (see above) to $(1^1/2 \text{ hr.})$ Le Molina, whence we proceed to the left, viâ Morello, to (25 min.) S. Giusto a Gualdo, where the easier of the two paths to the summit diverges beyond the church. Passing (10 min.) a cattle-shed (to the left), we reach the S.E. peak, La Casaccia (3020 ft.), which is crowned with a ruined convent and commands an ext usive and splendid view. The highest peak, named L^2A/a , is reached in $^{1/4}$ hr. more. In returning we may at first follow the ridge, passing Ceppeto, Cercina, and Careggi, and reaching Florence in the afternoon.

(g.) FIESOLE, on the height about 3 M. to the N. of Florence, may be reached by walkers in 1½ hr. The most convenient of the various routes is offered by the electric tramway (comp. p. 390; terribly noisy, cotton-wool for ears desirable). The old steep road between S. Domenico and Fie sole should be traversed once at least

on foot for the sake of the beautiful views. (Visit to the Badia, see below.) Those who go by carriage (about 8 fr.; comp. p. 390) should stipulate for the inclusion of the Badia; the return may be made from Fiesole by the road (rough at places) via Vincigliata (p. 478) and Ponte a Mensola (p. 478; one-horse carr. about 10-12 fr.). - Pedestrians leave the town by the Porta S. Gallo (Pl. H. I, 1), where a Triumphal Arch of no artistic merit, erected in 1738, commemorates the entry of the grand-duke Francis II. Outside the gate is a square surrounded by a colonnaded arcade. - We follow the Viale Regina Vittoria (Pl. I, 1), cross the Piazza delle Cure, where the electric tramway diverges to the right, and then ascend the left bank of the Mugnone (Via Boccaccio), an insignificant stream, which however in rainy weather sometimes causes great devastation. In about 20 min. the Villa Palmieri, the property of the Earl of Crawford, where Queen Victoria resided in 1888, is passed on the right. Boccaccio makes this the residence of the narrators in his Decamerone during the plague in 1348. - The road then ascends rapidly between garden-walls, and reaches in 20 min, more the church of S. Domenico di Fiesole, in the former monastery of which the pious Fra Giovanni Angelico da Fiesole lived before his removal to S. Marco at Florence (near it the Trattoria Gambacciani). The choir of the church contains a Madonna with saints, painted by him, and an altar-piece, the Baptism of Christ, by Lorenzo di Credi. Opposite the church the 'Via della Badīa' diverges to the left, leading in about 5 min. to the Badīa di Fiesole, a monastery founded in 1028, occupied first by Benedictine, afterwards by Augustine monks. It was re-erected by Brunelleschi in 1462, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The loggia near the garden, and the charming view from the garden are noteworthy.

The Church, with a transept, but destitute of aisles, is covered with circular vaulting, and is of noble proportions throughout and is richly decorated. The part of the façade which is decorated with black and white marble belongs to the older structure, and is older than S. Miniato (p. 471). In the interior are several tombstones of the celebrated families of the Salviati, Marucelli, Doni, etc. — The REFECTORY contains a quaint fresco by Giovanni da San Giovanni (d. 1636), representing angels ministering to Christ in the wilderness; the reading desk is by Brunelleschi.

The monastery, which was highly favoured by the Medici, was fre-

quently the residence of members of the 'Platonic Academy' (p. 398). Pico della Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778), the printing-office of the learned Francesco Inghirami, where a number of important works were published, was

established here. It is now occupied by a school.

At S. Domenico the road divides: the old road to the left leads past the Villa Spence, once a favourite residence of Lorenzo il Magnifico, reaching the height in 20 min.; the new road (a little longer) to the right winds gradually upwards, passing several pretty villas (including the Villa Landor, to the right, below the road, where Walter Savage Landor lived for many years and died in 1864;

comp. p. 426), and finally skirting the S. side of the ancient Etruscan wall of Fiesole. Fine open views.

This excellent road is indebted for its construction principally to the Golden Book of Fiesole. This venerable volume enjoys the privilege of ennobling those whose names are inscribed on its pages, and, when the Fiesolans were desirous of constructing the road, their golden book distributed its favours extensively in return for a substantial equivalent.

Fiesole. — Italia, in the Piazza, with garden and view, pens. 5-6 fr.; Ferruccio, with a view of Pratolino and the upper Mugnone Valley. — Trattoria Aurora, well-situated but indifferent and rather dear.

Fiesole (970 ft.), Lat. Faesulae, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 2000 inhab., who like most of the natives of this district are engaged in straw-plaiting (for fans not more than ½ fr., little baskets 1 fr.).

On the height we enter the spacious PIAZZA OF FIESOLE, and perceive immediately opposite us the CATHEDRAL, one of the earliest and simplest examples of the Tuscan-Romanesque style, begun in 1028 by Bishop Jacopo Bavaro, shortly after the destruction of the ancient Fiesole by the Florentines, but not completed till 1201 (recently restored). It is a basilica of poor exterior, with transepts and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

Over the altar, Madonna and saints, School of Giotto. The chapel to the right of the choir contains the Monument of Bishop Salutati (d. 1465), with the bust of the deceased and (above) a fine sarcophagus by Mino da Fiesole; to the left is a basrelief by the same master, representing the Adoration of the Child. On the sides, above these, frescoes belonging to the School of Botticelli (retouched). Opposite, in the N. transept, altar furniture with statues by Andrea Ferrucci. On the entrance-wall, over the door, St. Romulus, a figure of the School of the Robbia (1521).

Behind the cathedral is the 'Ingresso agli Scavi' (50 c., admitting to Museum also; see below). We first reach a well-preserved fragment of the Ancient Etruscan Wall, and next the entrance of an Ancient Theatre, excavated since 1873. Sixteen tiers of stone seats, in a semicircle 37 yds. in diameter, are visible. The stage faces the S. Some remains of Thermae also exist. Fine view hence of the valley of the Mugnone and Pratolino (p. 478); to the left the viaduct of the railway to Faenza.

Opposite the cathedral, on the W. side of the piazza are the Episcopal Palace and the Jesuits' Seminary. — On the E. side of the piazza is the Palazzo Pretorio, of the 13th cent., bearing the arms of the magistrates (podestà); on the groundfloor is the Museo Fiesolano, containing the yield of the excavations mentioned above (tickets, see above). — Adjacent to it is the old church of S. Maria Primerana, of the 10th cent., containing a tabernacle in terracotta (Crucifixion) of the school of Luca della Robbia (1442); to the right a relief of the head of a saint by Francesco da Sangallo (1542). Key at house No. 11; fee 30 c.

The site of the old Acropolis of Fæsulæ is occupied by a

Franciscan Monastery (not accessible for ladies), to which the Via S. Francesco, ascending abruptly to the W., opposite the cathedral, leads in a few minutes. On the right, a little below the monastery, rises the venerable church of S. Alessandro, with 15 antique columns of cipollino, probably occupying the site of a heathen temple. The plateau in front of it commands a beautiful and extensive *VIEW (finest at sunset) of the valley of Florence, bounded on the S. by several ranges of hills, and on the W. by the heights of Monte Albano, beyond which the Carrara Mts. stand prominently forth. A fine view of the Apennines and the Mugnone valley is obtained from the edge of the wood behind the convent, resembling that from the ancient theatre.

Beyond Fiesole, on the S.E., rises Monte Ceceri (1453 ft.), from the quarries of which comes the gray Pietra serena so universally used in Florence, Splendid view from the top (no path). We may descend direct to the road to S. Domenico or to Ponte a Mensola (see below).

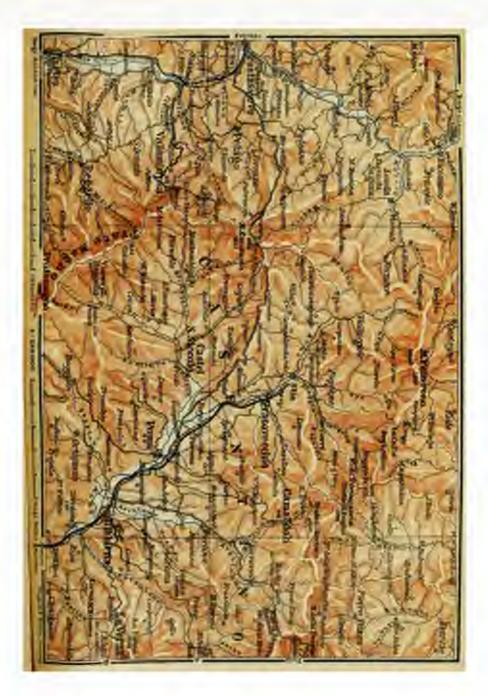
A fine road (specially beautiful towards sunset) descends from Fiesole to *Ponte a Mensŏla*. At the first great curve in the new road to S. Domenico, we follow the *Via di Majano* straight on, skirting the slope of Mte. Ceceri. At the first division of the roads we keep straight on, at the second turn to the left, at the third, to the right. In about $\frac{3}{4}$ hr. we reach the road from Florence to Settignano, a little on this side of Ponte a Mensola (tramway, see p. 390).

On a hill-top to the S. E. of Fiesole lies the Castello di Vincigliata, belonging to Mr. T. Leader, an American, which has been restored and fitted up in a mediæval style, but is not occupied. Visitors are admitted on Sun. and Thurs. between 8 and 5 (attendant 1 fr.). Parts of the road ascending to it are very steep. It is within an hour's drive of Florence or 3/4 hr.'s walk from Ponte a Mensola. — A footpath immediately to the left of the château crosses the depression beside a farm, and thence, at first ascending, afterwards descending to the left, leads us in a few minutes to the road from Ponte a Mensola to Fiesole (see above). — Circular drive from Florence vià Fiesole and Vincigliata, see p. 476.

drive from Florence viâ Fiesole and Vincigliata, see p. 476.

In the midst of a wood about 9 M. to the N. of Fiesole (about 23/4 M. from the station of Montorsoli on the railway from Florence to Borgo S. Lorenzo) lies Pratolino (1512ft.; Zocchi's Inn, unpretending and moderate). A little on this side of the village, to the right, is the entrance to the Villa of Pratolino, formerly belonging to the grand-dukes and now to Prince Demidoff (adm. only by permission of the steward). The château, built by Buontalenti at the instance of Francesco de' Medici, son of Duke Cosimo I., for the reception of Bianca Cappello (p. 457), has long been in ruins, while the gardens have been modernized and partly converted into plantations. Almost the only relic of former splendour is a colossal crouching figure (62 ft. high) representing the Apennines and ascribed to Giov. da Botogna. — From Pratolino a beautiful road, with numerous views, leads to (5 M.) the Monte Senario (2700ft.), on the top of which, in the midst of a grove of pines, is a Servite Convent (Annunziata), founded in 1234. The great terrace affords a splendid *Panorama of the surrounding mountains, with distant views of Fiesole and Florence, seen through the valley of the Mugnone. An excellent liqueur, 'Gemma d'Abeto', is made at the convent. From the summit we may go on to the N.W. (at first by a rough foot-path) to the railway-station of Vaglia (p. 354; 1½ hr., in the opposite direction 2 hrs.).

(h.) S. Salvi, about $^{3}/_{4}$ M. from the Piazza Beccaria (Pl. I, 6), is reached by following the Via Aretina for 12 min. (tramway to



Varlungo, see p. 390) and then turning to the left into the Via di S. Salvi, which brings us in 3 min. to a doorway on the right (knock). Of the monastery of S. Salvi, mentioned as early as 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence, only the remains are now extant. The district adjoining the Campo di Marte is still called 'Campo d'Arrigo'. The former refectory (adm. p. 394) contains a collection of old paintings belonging to the Florentine galleries and a well-preserved and finely-coloured *Fresco by Andrea del Sarto (1526-27), representing the Last Supper.

The painting 'is calculated to be seen at a burst on entering the door. . . . It is marvellous how the shadows cast by the figures, and the parts in them turned away from the light, keep their value; how the variegated tints preserve their harmony'. — C. & C.

To the N.W. from the convent is the tramway to Ponte a Mensola (see p. 478).

(i.) VALLOMBROSA. A visit to this celebrated monastery is now easily accomplished in one day with the aid of the cable-railway from S. Ellero to Saltino (opened in 1892); but in summer several days may be very pleasantly spent at Vallombrosa (rooms should be ordered in advance in July and August). The drive from Florence or Pontassieve (comp. p. 478) to Vallombrosa is charming. Comp. 'Vallombrosa e suoi contorni', by R. Agostini (Florence, 1893).

From Florence to S. Ellero, 16 M., railway in 1-11/4 hr. (fares 2 fr. 95, 2 fr. 5, 1 fr. 35 c.; return-tickets to Saltino 10 fr. 60, 9 fr. 25, 8 fr. 10 c.). Only the ordinary trains stop at S. Ellero. — From the central station near S. Maria Novella the train performs the circuit of the city, and stops at the station near Porta Croce, which may be more conveniently situated for some travellers than the principal station. It then skirts the right bank of the Arno. Fiesole lies above us, to the left. The valley soon contracts. 8 M. Compiobbi, a small village, lies in a richly-cultivated district, above which rise barren heights. - 10½ M. Sieci.

13 M. Pontassieve. — Alb. DEL VAPORE; LOCANDA DELLA STAZIONE; ITALIA. — DILIGENCES daily, at 2.30 p.m., to Stia and to Pratovecchio (fare 3 fr.). One-horse carriage to Vallombrosa for 1 pers., 8 fr.; two horse carr., 2 pers. 15, each additional pers. 6 fr, luggage 5 c. per kilogramme (21/s lbs.). Carr. and pair from Florence to Vallombrosa, for 1-4 pers., 40 fr.; onehorse carr. to Stia 12, two-horse 24 fr.

Pontassieve, a small village at the confluence of the Sieve and Arno, formerly derived some importance from its situation on the high-road through the valley of the Sieve and over the Apennines to Forli.

The road from Pontassieve to Vallombrosa crosses the Sieve beyond the village and ascends the valley of the Arno. About 1 M. from Pontassieve, where the road forks, we keep to the left. From the second fork (11/2 M. farther) the left branch leads to the Consuma Pass and the Casentino (p. 481), the right follows the ridge to (3 M.) the village of Pelago (Locanda della Pace) and (21/4 M.) Paterno, formerly a monastery-farm, and thence ascends a picturesque gorge to the village of Tosi, 21/2 M. farther. The road ascends first through chestnut woods, then among firs, and about halfway up the Pratomagno mountain reaches (ca. 5 hrs. from Pontas-

sieve) Vallombrosa (see below).

16 M. S. Ellero (365 ft.; no inn) is an insignificant village, which was the seat of a Benedictine nunnery in the 10-13th cent. and belonged to the monks of Vallombrosa from 1268 to 1809. It possesses an old *Castle*, in which the Ghibellines, banished from Florence in 1267, were besieged by the Guelphs. — From S. Ellero to Arezzo (p. 484; 38 M., in 21/2 hrs.), see *Baedeker's Central Italy*.

The CABLE RAILWAY from S. Ellero to Saltino is 5 M. long. with a maximum gradient of 22:100. The ascent takes about 1 hr. The time-table changes so frequently, that previous enquiry is necessary. — The train starts from the railway-station at S. Ellero and ascends through a grove of oaks, first on the right bank and then on the left bank of the torrent Vicano, to the crest of one of the numerous spurs which the Pratomagno range throws out into the valley of the Arno. A striking view is disclosed; the Saltino appears in the foreground, above a steep slope. — 1 M. Donnini. We now traverse a well-cultivated and fertile district high above the Vicano, and then ascend gently on the right bank of the exiguous Ciliana to (23/4 M.) Filiberti, beautifully situated at the foot of the Pratomagno chain. The railway skirts the slope in numerous windings To the left we have a fine survey of the Arno valley and Pontassieve, and then we enjoy two short retrospects of the lower part of the railway, with the villages of Donnini and Filiberti. - 5 M. Saltino (3140 ft.; Hôtel Vallombrosa, new and first-class), finely situated on a barren promontory, commanding a splendid view.

From Saltino a road leads to the left, passing the Villa Resse and traversing a dense grove of firs, to (1½ M.) Vallombrosa. The road which diverges to the right at the station and passes the Scoglio del Saltino, a projecting rock with a fine view of the Arno valley, is only a little longer.

The convent of Vallombrosa (3140 ft.), situated in a shaded and sequestered spot on the N.W. slope of the Pratomagno chain, was founded in 1015 and suppressed in 1866. The present buildings, dating from 1637, have been occupied since 1870 by the R. Istituto Forestale, the only advanced school of forestry in Italy. There are now only a few monks here, who celebrate service in the noteworthy church, and attend to the meteorological observatory. Hotels: *Castello di Acquabella, 1st class, pens. from 15 fr.; *Croce di Savoia (the former Foresteria), R. from 3, L. 1/2, B. 1, luncheon 21/2, D. 4, pension 7, in July and August 8-12, omn. 1/2 fr.

The monastery of Vallombrosa was founded by S. Giovanni Gualberto

The monastery of Vallombrosa was founded by S. Giovanni Gualberto (985-1073), the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of S. Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the road. The latter fell at his feet and implored mercy. The knight,

suddenly moved by a generous impulse, forgave his enemy, and resolved for ever to renounce the world and its passions. He accordingly retired to the cloister of S. Miniato; but finding the discipline there too lax, he betook himself to this lonely spot and founded Vallombrosa (comp. p. 472).

Il Paradisino (3336 ft.), a small hermitage situated on a rock, 1/4 hr. to the left above the monastery, and now an annexe to the Alb. Croce (see p. 480; rooms not very comfortable). The platform in front commands an admirable *Survey of Vallombrosa, which lies 266 ft. below, and of the broad valley of the Arno as far as Florence. half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the marble-hills of Carrara. - Another pleasant walk may be taken on the road leading from the hotel towards the N.E. along the mountain-slopes to $(2^{1}/_{4} \text{ M.})$ Lago, which is to

be continued to the Consuma Pass (see below).

The ascent of the Secchieta (4744 ft.), the N. summit of the Pratomagno Chain, from Vallombrosa occupies 11/2-2 hrs. (guide not indispensable for experts). The path diverges to the right, a little before we reach the Paradisino (see above) and ascends to the S.E. mostly through dense pine forest and afterwards over pastures, passing the so-called Romitorio della Macinaja, to the crest of the ridge, which it reaches at a narrow depression. Hence we ascend to the left to (25 min.) the Tabernacolo di Don Piero, an old chapel commanding a splendid "View. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty Monte Falterona, where the Arno rises; W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is sometimes visible in the extreme distance. — We may return to Vallombrosa from the chapel by keeping to the N.W., via the *Croce Rossa*; or we may descend to the W. from the pastures at the Romitorio to the Saltino direct via the bare ridge of the Bocca di Lupo.

From the Pratomagno (5180 ft.; 4-5 hrs. from Vallombrosa, with guide) a steep path descends through woods and ravines (11/2 hr.), skirting the brook Solano, passing Cetica and several other mountain-villages, and leading to the picturesque market-town of S. Niccolò, commanded by the ancient fort of that name, and situated at the confluence of the Solano and Arno, where the fertile Casentino expands. Carriage-roads lead from S. Niccolò to Poppi (43/4 M)., and to Pratovecchio (4 M.; see p. 482).

(k.) CAMALDOLI and LA VERNA. This excursion takes walkers 31/2-4 days from Pontassieve or Vallombrosa. 1st Day, over the Consuma Pass to Stia and Pratovecchio; 2nd Day, direct or via the Falterona to Camaldoli; 3rd Day, by Badia a Prataglia to La Verna; 4th Day, to Bibbiena, and thence by train to Arezzo. Those who omit the beautiful hill-walks in the Casentino visit Camaldoli and La Verna by carriage from Bibbiena. Comp. the Guida Illustrata del Casentino, by C. Beni.

The road mentioned at p. 479 ascends in 3-31/2 hrs. past the old castle of Diacceto, the village of the same name, and the hamlet of Borselli to the Consuma Pass (ca. 3360 ft.), which may also be reached from Vallombrosa by a bridle-path (comp. above; guide necessary, 2 hrs.). A little on this side of the head of the pass is the small village of Consuma (101/2 M. from Pontassieve), with two poor osterie. The summit of the Monte Consuma (3435 ft.) lies to the right. Farther on the road leads up and down to (14 M.) the

lonely inn of Casaccia and (15 M.) Omomorto. A little lower down a view is disclosed of the Casentino, or upper valley of the Arno, bounded on the N. and E. by the Central Apennines and on the W. by the Pratomagno chain, while it is open towards the S. To the S.E. appears the jagged outline of the Verna, and a little farther on, to the left, the range of Falterone. — At (17 M.) Scarpaccia the road to (19½ M.) Stia and Pratovecchio diverges to the left from the high-road to Bibbiena. To the right, ½ M. to the S.W. of Pratovecchio, we see the ruined castle of Romena, mentioned by Dante (Inferno, xxx). A little farther on the road again forks, the left branch leading to Stia, the right to Pratovecchio. The station of the railway to Arezzo (p. 484) lies between these two places.

Stia (1460 ft.; *Alb. della Stazione Alpina, R. 1½ fr., unpretending; carr. and pair to Camaldoli vià Poppi, 10-12 fr.), with an picturesque church ('La Pieve'), and Pratovecchio (1410 ft.; Alb. Bastieri) are pleasant little towns with about 2000 inhab., well adapted as headquarters for excursions in the Casentino (guide 3-4 fr. daily, and his food).

From Pratovecchio a footpath leads to Camaldoli (about 9 M.) viâ Moggiona; another route, somewhat longer, passes Casalino and Sacro Eremo (see below). — The following is a fine but somewhat fatiguing round from Stia: past the ruined castle of Porciano to the Source of the Arno ('Capo d'Arno'; see Dante's 'Purgatorio' xiv.; 4265 ft.), 3 hrs.; thence to the summit of Monte Falterona (5410 ft.), which commands a wide *View, extending in clear weather from the Tyrrhenian Sea to the Adriatic; descent to the Alp Stradella, 1 hr.; viâ the Poggio Scali and the Prato di Bertone to the Sacro Eremo (see below) 4 hrs., back to Camaldoli 3/4 hr. (in the reverse direction, from Camaldoli to the Falterona, 7 hrs.). — Hurried travellers may ascend direct from Stia, viâ (11/4 hr.) Lonnano, to (41/2 hrs.) the Prato di Bertone (p. 483), and descend thence viâ Sacro Eremo to (11/4 hr.) Camaldoli (guide desirable).

The suppressed abbey of Camaldoli (2717 ft.; *Grande Albergo, pens. with wine 12 fr.; Restaurant, on the groundfloor, cheaper) lies in a narrow wooded valley. It was founded in the year 1012 by St. Romuald, but frequently destroyed by fire and devastated by war, in consequence of which the church was re-erected in 1523, and again in 1763. The environs are wild and beautiful. A steep path (road in progress) ascends to (1½ hr.) the Sacro Eremo (3680 ft.), a second monastery with hermitages, founded by St. Romuald in 1046 and surrounded by fine pine-woods.

The name of the place is said to be derived from Campus Maldoli, after a certain pious Count Maldolus, who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1808.

The "Views from the narrow ridge of the Apennines at the back of Sacro Eremo, especially from the summit which is not planted with trees, called the "Prato di Bertone or the Prato al Soglio, are very extensive and beautiful. To the N.E. the houses of Forli may be distinguished in clear weather, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno and the green dales of Vallombrosa, the lower valley of the Arno as far as the Maremme of Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the 'backbone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

Walkers from Camaldoli may reach the high-road from Cesena to Bibbiena in $1^{1}/_{2}$ hr. by a rough and stony track, and then proceed via *Partina* to (6 M.) *Bibbiena* (p. 484). If time allows, however, the road from Camaldoli to ($7^{1}/_{2}$ M.) *Poppi* (p. 484) is preferable. In the opposite direction Camaldoli may be reached by carriage from Poppi in 2, from Bibbiena in $2^{1}/_{2}$ hrs.

FROM CAMALDOLI TO LA VERNA on foot. Pedestrians should select the beautiful but fatiguing route (with guide) viâ the Sacro Eremo and the village of (2 hrs.) Badia a Prataglia (Locanda Trinci), which lies on the above-mentioned road from Bibbiena to Cesena. Thence we proceed to (2 hrs.) Corezzo and descend along the stream of that name to (3/4 hr.) Rimbocchi, at its confluence with the Corsalone. We then ascend along the Corsalone and through plantations of oaks to (21/4 hrs.) a stony upland plain, interspersed with marshes. Above this rises the abrupt sandstone mass of the Verna, to a height of 850 ft. On its S.W. slope, onethird of the way up, and 3660 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1215 by St. Francis of Assisi, and substantially rebuilt after a fire in 1472. Strangers receive good food and accommodation here, for which a fair recompense is expected (ladies not admitted). The monks show the extensive convent, the three churches with their excellent reliefs in terracotta of the school of the Robbia (*Annunciation by Andrea della Robbia in the main church), and the Luoghi Santi, a series of grottoes once frequented by St. Francis. — A path ascends through beautiful woods to the Penna della Verna (4165 ft.), or ridge of the Verna, also known simply as l'Apennino, 'the rugged rock between the sources of the Tiber and Arno', as it is called by Dante (Paradiso xi., 106). The celebrated view from this ridge, now somewhat obscured by trees, is best obtained from the small chapel on the N.W. spur, about 3/4 hr. above the monastery. -About 1/4 hr. below the convent, at the end of the Bibbiena road, stands a modest Osteria.

To the S., not far from the monastery, is situated the ruined castle of Chiusi, occupying the site of the ancient Clusium Novum, where Lodovico Buonarroti, father of Michael Angelo, once held the office of Podesta. The great master himself was born on 6th March, 1475, at Caprese, in the valley of the Singorna in the vicinity, but in 1476 his parents removed to Settignano, near the quarries.

31 *

FROM STIA-PRATOVECCHIO TO AREZZO, 28 M., railway in 2 hrs. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.), descending the Arnovalley. Beyond (4 M.) Porrena, the first station, the train passes the ancient church of Campaldino, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. — 5½ M. Poppi, on a hill (1425 ft.) rising to the right above the Arno, commanded by the lofty tower of a castle built in 1274, the court of which contains a picturesque staircase. Road to Camaldoli, see above.

9 M. Bibbiena (1370 ft.; Alb. Amorosi, R. 1½ fr., well spoken of), the birthplace of Bernardo Dovizi, afterwards Cardinal Bibbiena (1470-1520), the patron of Raphael, is prettily situated on a hill rising from the Arno (carr. from the station to the town ½ fr.). The principal church, S. Lorenzo, contains fine terracotta reliefs of the Adoration of the Holy Child and the Descent from the Cross, of the school of the Robbia. — Bibbiena is the starting-point for those who visit La Verna by carriage (7½ M. in 2 hrs.; carr. and pair 10-12 fr., bargaining necessary).

13 M. Rassina, with a silk factory; 15½ M. S. Mama; 19½ M. Subbiano; 23 M. Giovi. The train now quits the valley of the Arno and traverses the rich Val di Chiana to —

28 M. Arezzo (Inghilterra; Vittoria; Stella, with good trattoria), the ancient Arretium, a town with 12,000 inhab., and a provincial capital. It possesses several interesting churches. That of S. Francesco contains frescoes of the 15th century, by Piero della Francesca in the choir. S. Maria della Pieve, of the 9th cent., has a tower and a façade of the 13th century. The handsome Gothic Cathedral, begun in 1277, is embellished with several beautiful stained-glass windows and well-sculptured monuments. The Museum contains a palæontological collection, Roman and Etruscan antiquities, and fine majolica of the 16th century. For a more detailed account of Arezzo, and thence to Perugia, etc., see Baedeker's Central Italy.

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremonese, Flor. = Florentine, Ferr. = Ferrarese, Gen. = Genoese, Lomb. = Lombardic, Mil. = Milanese, Mod. = of Modena, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The Arabic numerals enclosed within brackets refer to the art notices throughout the Handbook, the Roman figures to the Introduction.

— (215), Alamannus, Joh. (Giovanni d'Alemagna, Giov. da Murano), Ven. P., middle of the 15th cent. - (241). Alba, Macrino d', Lomb. P., about 1500. -(30).Albani, Franc., Bol. P., 1578-1660. **—** (325). Alberti, Leon Batt., Flor. A., 1405-72. (xlii. 398). Albertinelli, Mariotto, Flor. P., 1474-1515. — (Iviii. 399). Alessi, Galeazzo, A., follower of Michael Angelo, 1500-72. — (xlvii. follower of Alfani, Orazio, Flor. P.; imitator of Raphael, 1510-83. Algardi, Al., Bol. S., A., 1602-1654. Aliense (Ant. Vassilacchi), Umbr. and Ven. P., 15??-1629. Allegri, Ant., see Correggio. Allori, Aless., Flor. P., 1535-1607. — (399). Cristofano(foro), Flor. P., 1577-1621. — (lxii. 399). Allichieri da Zevio, Ver. and Pad. P., second half of the 14th cent. (xli). Alunno, see Foligno. Amadēo (Amadio), Giov. Antonio, Lomb. S., ca. 1447-1522. — (1). Amerighi, see Caravaggio. Ammanati, Bart., Flor. A., S., 1511-92. - (xlvii). Angelico da Fiesole, Fra Giov., Flor. P., 1387-1455. — (li. 399). Anguissöla (Anguisciola), Sofonisba d', Crem. P., 1535-1626. — (177).

Abbate, Niccold dell', Lomb. P., 1512-71. | Anselmi, Michelangelo, Lucca P., ca. 1491-1554. Antelami, Benedetto, Lomb. S., ca. 1178-Arca, Nicc. dell', Bol. S., d. 1494. Arezzo, Niccolò d' (Nicc. di Piero Lamberti), Flor. S., ca. 1400. Arpino, Cavaliere d' (Gius. Cesari), Rom. P., ca. 1560-1640. — (lxi). Aspertini, Amico, Bol. P., ca. 1475-1552. Avanzi, Jacopo degli, Bol. P., 2nd half of the 14th century. Jacopo, Pad. P., 2nd half of the 14th cent. — (xli). Bacchiacca (Fran. Ubertini), Flor. P., 149?-1557. Baccio d'Agnolo, Flor. A. and S., 1462-1543. — (1). Badile, Ant., Ver. P., 1480-1560. Bagnacavallo (Bart., Ramenghi), Bol. and Rom. P., 1484-1542. — (lx. 325). Baldovinetti, Alessio, Flor. P., 1427-1499. Balduccio, Giov. di, Pis. S., 1st half of 14th cent. Bambaja, il (Agostino Busti), Mil. S., ca. 1470-?. — (1). Bandinelli, Baccio, Flor. S., 1493-1560. — (lv. 401). Bandini, Giov. (G. dell' Opera), Flor. S., pupil of the last, 2nd half of the 16th century. Baratta, Franc., S., pupil of Bernini, d. 1666. Barbarelli, Giorgio, see Giorgione. Barbari, Jac. de'. Ven. P., ca. 1500. Barbieri, see Guercino. Baroccio, Federigo, Rom. P., follower of Correggio, 1528-1612.

Barozzi, Giac., see Vignola. Bartolommeo della Porta, Fra, Flor. P., 1475-1517. — (lviii. 399). Basaiti, Marco, Ven. P., ca. 14? ?-1521. Bassano, Franc. (da Ponte), the Elder, father of Jacopo, Ven. P., ca. 1500. — (233, 242). ---, the Younger, son of Jacopo, Ven. P., 1548-90. Jacopo (da Ponte), Ven. P., 1510-1592. — (233. 242). -, Leandro (da Ponte), son of Jacopo, Ven. P., 1558-1623. — (233. 242). Batoni, Pompeo, Rom. P., 1708-87. Bazzi, Giov. Ant., see Sodoma. Beccafumi, Domenico, Sien. P., 1486-Begarelli, Ant., Mod. S., 1498-1565. **—** (1. 311). Bellano, Bart., Pad. and Flor. S., pupil of Donatello, ca. 1430-ca. 1498. Bellini Gentile, brother of Giovanni, Ven. P., 1421-1507. — (lii. 242). Giovanni, Ven. P., 1426-1516. -(lii. 242). -, Jacopo, father of Giov. and Gentile, Ven. P., 140?-1464. — (lii. 241). Belotto, see Canaletto. Bembo, Bonifazio, Crem. P., after 1450. Benedetto, Pietro di, see Francesca, Piero della. Berettini, Pietro, see Cortona. Bergamasco, Guglielmo, Ven. A., 1st half of the 16th century. Bernini, Giov. Lorenzo, Rom. A., S., **1589-1680.** Bertoldo di Giovanni, Flor. S., d. Betti, Bernardino, see Pinturicchio. Bianchi Ferrari, Ferr. and Mod. P., d. 1510. Ant. Galli da, Bol. A., Bibbiena1700-74. Bicci di Lorenzo, Flor. P. and S., 1st half of 15th cent. Bigio, Franc., see Franciabigio. Bigordi, see Ghirlandajo. Pier Franc., Ven. P., ca. Bissŏlo, 1492-1530. Boccaccino da Cremona the Elder, Crem. P., ca. 1460-1518. — (177. 256). Bologna, Giov. da, or Giambologna (Jean Boullogne, from Douai), S., 1524-1608. Boltraffio (Beltraffio), Giov. Ant. Mil. P., pupil of Leonardo, 1467-1516. — (119). Bonannus, Pisan A., S., towards the end of the 12th cent. — (363) Bonascia, Bart., Mod. P., ca. 1440(?)-

Younger, d. 1553, the Youngest, ca. 1555-79, Ven. P. — (1xi. 242). Bonsignori, Franc., Ver. P., 1455-1519. Bonvicino, see Moretto. Bordone, Paris, Ven. P., 1500-70. -(lxi. 242). Borgognone, Ambrogio, da Fossano, Mil. P., 1455?-1524? Botticelli, Aless. or Sandro, Flor. P., 1446-1510. — (lii. 398). Bouts, Dirk, Dutch P., d. 1475. Bramante, Donato, A., 1444-1514. -(xlv. xlvi, 119). Brea, Lod., of Nizza, P., ca. 1500. Bregni or Rizzi, Antonio, Lorenzo, Pietro, Ven. S., 15th cent. — (241). Bril, Paul, Flemish P., 1554-1626. Briosco, see Riccio. Bronzino, Angelo, Flor. P., ca. 1502-72. — (lviii. 399). Brunelleschi (Brunellesco), Filippo, Flor. A., S., 1379-1446. - (xlvi. Brusasorci (Dom. Ricci), Ver. P., 1494-1567. Buffalmacco, Pisan, P., ca. 1300. -(364).Bugiardini, Giuliano, Flor. P., 1475-1554. Buon, Bart., the Elder, son of Giovanni, Ven. A., S., 15th cent. Bart. (the Younger) Bergamasco, Ven. A., after 1500. -, Giovanni, Ven. A. and S., 15th cent. -, Pantaleone, son of Giovanni, Ven. A. and S., 15th cent. Buonarroti, see Michael Angelo. Buonconsiglio, Giov., surnamed Marescalco, Vic. P., ca. 1497-1530. — (220).Buontalenti, Bern., Flor. A., 1536-1608. Busti, Agost., see Bambaja. Caccini, Giov. Batt., Flor. A., 1562-1612. Calendario, Fil., Ven. A., S., middle of the 14th cent. Caliari, Benedetto, brother of P. Veronese, 1538-98. Carletto, son of P. Veronese, Ven. P., 1572-96. Gabriele, son of P. Veronese, Ven. P., 1568-1631. , Paolo, see Veronese. Camaino, Tino di, Sien. S., d. 1339. Cambiāso, Luca, Gen. P., 1527-85. (68).Arnolfo di, Flor. A., S., Cambio. 1240-1311. — (398. 364). Campagna, Girolamo, Ven. S., pupil of Jac. Sansovino, 1552-1623. - (241). Campagnola, Dom., Pad. P., ca. 1511-64. Bonifazio the Elder, d. 1540, the

Campi, Ant., son of the following, Crem. P., d. ca. 1591. -, Galeazzo, Crem. P., 1475-1536. -, Giulio, son of the preceding, Crem. P., ca. 1502-72. Campione, Marco di, Lomb. A., end of the 14th century. — (141. 139). Canaletto (Antonio Canale), Ven. P., 1697-1768. -- (242). - (Bern. Belotto), Ven. P., 1724-80. -(242).Canova, Antonio, S., 1757-1832, — (233). Caprino, Meo del, Flor. A., 1430-1501. Caracci, see Carracci. Caradosso, see Foppa. Caravaggio, Michaelangelo Amerighi da, Lomb. and Rom. P., 1569-1609. --, Polidoro da, Rom. P., 1495-1543. - (lviii). Cariani, Giov. (Giov. Busi), Bergam. and Ven. P., after 1500. Caroto, Giov. Franc., Ver. P., 1470-1546, - (1x).Carpaccio, Vittore, Ven. P., ca. 1470?-1519. — (242). Carpi, Girol. da, Ferr. P., 1501-68. Carracci, Agostino, Bol. P., 1558-1601. **— (3**25). , Annibale, brother of Agostino, Bol. P., 1560-1609. — (lxii. 325). -, Antonio, son of Agostino, Bol. P. Lodovico, Bol. P., 1555-1619. -(325).Carraccino, see Mulinari. Carrucci, see Pontormo. Andrea del, Flor. P., Castagno, 1390-1457. Castiglione, Benedetto, Gen. P., 1616-70. - (68). Catena, Vincenzo, Ven. P., d. 1531. -Cavazzola (Paolo Moranda), Ver. P., 1486-1522. — (203). Cavedoni, Giac., Bol. P., 1577-1660. Cellini, Benvenuto, Flor. S. and goldsmith, 1500-72. Cesari, Giuseppe, see Arpino. Cignani, Carlo, Bol. P., 1628-1719. Cigoli (Luigi Cardi da), Flor. P., 1559-1613. — (399). Cima (Giov. Batt. C. da Conegliano). Ven. P., ca. 1489-1508. — (242). Cimabue, Giov., Flor. P., 1240?-1302?-(xxxix. 398. 364). Cione, Andrea di, see Orcagna. Cioni, Andrea de', see Verrocchio. Cittadella, see Lombardi, Alf. Ciuffagni, Bernardo di Piero, Flor. S., 1381-1457. Civitali, Matteo, Lucca, S., 1435-1501. — (1.374). Claude le Lorrain (Gellée), French P., 1600-82.

Clementi, Prosp., S. in Reggio, pupil of Michael Angelo, d. 1584. — (303). Clouet, Jehan, Netherland.-French P., d. 1540. Clovio, Don Giulio, miniature P., pupil of Giul. Rom., 1498-1578. Conegliano, Giov. Batt. da, see Cima. Correggio (Antonio Allegri da), Parm. P., 1494?-1534. — (lx. 305). Cortona, Pietro (Berettini) da, Flor. A., P., 1596-1669. Cosimo, Piero di, see Piero. Cossa, Franc., Ferr. and Bol. P., 14??-148? — (318). Costa, Lorenzo, Ferr. and Bol. P., 1460-1535. - (318).Cranach, Lucas, German P., 1472-1553. Credi, Lorenzo di, Flor. P., 1459-1537. — (liv. 30. 399). Crespi, Benedetto (il Bustino), Mil. P., 17th century. -, Daniele, Mil. P., 1590-1630. , Giov. Batt. (il Cerano), Mil. A., S., P., 1557-1633. Gius. Maria (lo Spagnuolo), Bol. P., 1665-1747. Cresti, Dom., da Passignano, Flor. P., 1560-1638. Crivelli, Carlo, Ven. P., ca. 1468-93. -(lii. 124, 242). Cronaca, Sim., Flor. A., 1454-1509. — (398).Danti, Vinc., Flor. S., 1530-76. David, Gerard. Flem. P., d. 1523. Deferrari, Defendente (da Chivasso), Pied. P., ca. 1500. — (30). —, Greg., Gen. P., 1644-1726. Dolci, Carlo, Flor. P., 1616-86. — (399). Domenichino (Domenico Zampieri), Bol. P., A., 1581-1641. — (1xii. 325). Donatello (Donato di Niccolò di Betti Bardi), Flor. S., 1386-1466. — (xlix. 398. 225). Dosso Dossi, Ferr. P., ca. 1479-1542. -(lx. 318). Dou, Gerard, Dutch P., pupil of Rembrandt, 1613-75. Duccio, Agostino d'Antonio di, Flor. S. and A., 1418-1482. di Buoninsegna, Sien. P., ca. 1285-1320. — (xxxix). Dürer, Alb., German P., 1471-1528. Dyck, Ant. van, Antwerp, P., 1599-1641. — (68). Elsheimer, Adam, German P., 1578-1620. Empoli, Jac. Chimenti da, Flor. P., 1554-1640. Eusebio di S. Giorgio, Umbr. P., ca. 1500. Fabriano, Gentile da, Umbr. P., ca. 1370-1450. — (liii. 241). Falconetto, Giov. Maria, Pad. A.,

1458-1534. — (xlvii).

Fapresto, see Giordano. Farinato, Paolo, Ver. P., ca. 1524-1606. Ferramola, Floriano or Fioravante, Bresc. P., d. 1528. — (186). Ferrari, Gaudenzio, Lomb. P., 1471(?) -1546. — (30. 119). Ferrucci, Andr., da Fiesole, Flor. S., 1465-1526. Fieravanti, Fieravante, Bol. A., ca. 1380-1447. Fiesole, Fra Giovanni Angelico da, see Angelico. Mino da, Flor. S., 1431-84. — (1). Filarete, Ant., Flor. A., d. 1465? Finiquerra, Maso, Flor. goldsmith, ca. 1452. Fioravante, see Ferramola. Foggini, Giov. Batt., Flor. S., 1652-Foligno, Nicc. (Alunno) di Liberatore da, Umbr. P., ca. 1430-1502. Fontana, Prospero, Bol. P., 1512-97. Fonte, Jac. della, see Quercia. Foppa, Cristoforo, surnamed Cara-dosso, Lomb. and Rom. goldsmith, d. 1527. Vincenzo, Bresc. and Mil. P., d. 1492. Formigine (Andrea Marchesi), Bol. A., S., ca. 1510-70. Francavilla (Francheville), Pietro, S. pupil of Giov. da Bologna, 1548ca. 1618. Francesca, Piero della (Pietro di Benedetto), Umbrian-Flor. P., b. 1423, d. after 1509. — (lii). Francia, Francesco (Franc. Raibolini), Bol. P., 1450-1517. — (325). , Giācomo (Giac. Raibolini), son of the last, Bol. P., ca. 1487-1557. (325).Franciabigio (Francesco Bigio), Flor. P., 1482-1525. — (399). Francucci, Innoc., see Imola. Furini, Franc., Flor. P., 1600-49. -(399). Gaddi, Agnolo, Flor. P., pupil of Giotto, 1333-1396. — (398). —, Gaddo, Flor. P., ca. 1260-1327. —, Taddeo, Flor. P., A., pupil of Giotto, ca. 1300-66. — (398). Garbo, Raffaellino del (R. Capponi), Flor. P., ca. 1466-1524. Garōfalo (Benvenuto Tisi da), Ferr. P., 1481-1559. — (lviii. 318). Gellée, see Claude le Lorrain. Ghiberti, Lor. (di Cione), Flor. S., 1378-1455. — (xlix. 398). Ghirlandājo, Dom. (Dom. Bigordi), Flor. P., 1449-94. — (li. 398). -, Ridolfo (R. Bigordi), son of the last, Flor. P., 1483-1561. - (lviii. 399).

Giocondo, Fra, Ver. A., 1435-1514. -(xlvi. 202). Giolfino, Nicc., Ver. P., ca. 1486-1518. Giordano, Luca, surnamed Fapresto, Neap. P., ca. 1632-1705. Giorgione (Giorgio Barbarelli), Ven. P., 1477?-1510. — (1x. 232. 242). Giottino, Flor. P., pupil of Giotto. -- (3**9**8). Giotto (di Bondone), Flor. P., A., S., 1276-1337. — (xxxix. 225. 398). Giovanni da S. Giovanni (Manozzi), Flor. P., 1590-1636. Gobbo, see Solari. Gozzőli, Benozzo, Flor. and Pis. P., pupil of Fra Angelico, 1420-97. — (lii. 399, 364). Granacci, Franc., Flor. P., 1469-1543. Grandi, Ercole di Giulio Cesare, Ferr. P., d. 1531. Guardi, Franc., Ven. P., 1712-93. Guercino, il (Giov. Franc. Barbieri), Bol. and Rom. P., 1590-1666. (317).Holbein, Hans, the Younger, German P., 1497-1543. Honthorst, Gerh. (Gerardo della Notte). Dutch P., 1590-1656. Imöla, Innocenzo da (Inn. Francucci).
 Bol. P., 1494?-1550? — (325).
 Juvara (Ivara), Fil., A., 1685-1735. Kaufmann, Maria Angelica, German P., 1741-1807. Landini, Taddeo, Flor. S., d. 1594. Lanfranco, Giov., Lomb. and Rom. P., 1580?-1647. Lanini, Bernardino, Pied. and Lomb. P., ca. 1520-1578? Leonardo da Vinci, P., S., and A., 1452-1519. — (liii. 119. 122, 131, 399). Leoni, Leone, Mil. S., 1509-92. Leopardi, Aless., Ven. S., 14??-1521. **–** (1. 241). Liberale da Verona, Ver. P., 1451-1515? - (203). Libri, Girōlamo dai, Ver. P., 1474-1556. -(203).Licinio, Bernardino, P., pupil of Pordenone, ca. 1524-42. -, Giov. Ant., see Pordenone. Ligozzi, Jac., Flor. P., 1543-1627. Lionardo, see Leonardo. Lippi, Filippino, Flor. P., 1457-1504. — (li. 398. 225). , Fra Filippo, father of Filippino, Flor. P., 1412-69. — (lii. 398). Lombardi, Alfonso (Alf. Cittadella), Bol. and Ferr. S., 1488-1537. (325).Lombardi (Pietro, d. 1515, Tullio, d. 1559, Antonio, Girolamo, etc.),

Giambologna, see Bologna, Giov. da.

Ven. A. and S., 15th and 16th cent. — (xlvi. 241). Longhena, Bald., Ven. A., 1604-75. -(241).Longhi, Luca, Rav. P., 1507-80. -, Pietro, Ven. P., 18th cent. Lorenzetti, Ambrogio and Pietro, Sien. and Pis. P., 1st half of 14th cent. Lorenzo, Don (Lor. Monaco), Flor. P. end of the 14th and beginning of the 15th century. Lotto, Lorenzo, Ven. P., 1480? 1555? - (lxi. 242). Luini, Bernardino, Mil. P., 1470?-1530? — (liv. 119. 9). Majano, Benedetto da, Flor. A. and S., 1442-97. — (398). -, Giuliano da, Flor. A., 1432-90. Manozzi, see Giovanni di S. Giovanni. Mantegna, Andrea, Pad. P., 1431-1506. - (lii. 214. 225). Maratta, Carlo, Rom. painter, 1625-Marcantonio Raimondi, engraver, ca. 1488-1527. Marchesi, Andrea, see Formigine. Marconi, Rocco, Ven. P., ca. 1500. -(242).Martini, Bernardino, see Zenale. -, Simone, Sien. P., ca. 1285-1344. Marziale, Marco, Ven. P., ca. 1492-1507. Masaccio (Tommaso di Ser Giovanni), Flor. P., 1401-28. — (li. 398). Masolino (da Panicale), Flor. P., 1383-1447. - (158).Massegne, Jacobello and Pierpaolo delle, Ven. S., ca. 1400. — (241). Matsys, or Massys, Quinten, Flem. P., ca. 1460-1530. Mazza, Giuseppe, Bol. S., 17th cent. Mazzola, Fil., father of Parmigianino, Parm. P., 15th cent. -, Franc., see Parmigianino. Mazzolino, Lodov., Ferr. P., 1481-1530. — (318). Mazzoni, Guido (Modanino), Mod.S., **1450-1518.** — (1. 311). Mazzuola, Franc., see Parmigianino. Meldola, Andr., see Schiavone. Melone, Altobello, Crem. P., beginning of the 16th century Memling, Hans, Flemish P., ca.1430-95. Mengs, Ant. Raphael, German P., 1728-79. Messina, Antonello da, Ven. P., b. after 1410, d. ca. 1493. — (242). Metsu, Gabriel, Dutch P., 1630-67. Michael Angelo Buonarroti, Flor. and Rom. A., S., and P., 1475-1564. (xlvii. liv. 325. 399). Michelozzo, Flor. A. and S., 1391-1472. — (398).

Modanino, see Mazzoni, Guido. Monăco, Lor., see Lorenzo, Don. Montagna, Bartol., Vic. P., 14??-1523. - (220). Benedetto, Vic. P., son of the last. — (220). Montelupo, Baccio da, Flor. S. and P., 1469?-1533? -, Raf. da, son of Baccio, Flor. S., b. ca. 1505, d. ca. 1570. Montorsöll, Fra Giov. Ang., Flor. S., ca. 1506-63. - (73). Moranda, Paolo, see Cavazzola. Moretto da Brescia (Alessandro Bonvicino), Ven. P., 1498-1555. — (186). Morone, Dom., Ver. P., 1422-15??. -(203).Franc., Ve 1529. — (203). Ver. P., 1473 or 1474-Moroni, Giov. Batt., Bresc. P., 1510?-1578. - (186).Mulinari, Giov. Ant., surnamed il Carraccino, Piedm. P., 1577-1640. **--** (**5**0). Munari, Pellegrino (Aretusi), Mod. and Ferr. P., d. 1523. Murano, Ant. and Bartol. da, see Vivarini. -, Giov. da, see Alamannus. Nanni (d'Antonio) di Banco, Flor. S., ca. 1400-1421. Nelli, Ottaviano, Umbr. P., d. 1444. --(liii). Notte, Gher. della, see Honthorst.
Novelli, Ant., Flor. S., 17th century.
Oggiono, Marco da, Mil. P., pupil
of Leonardo, 1470? -1540? — (119). Onofri, Vinc., Bol. S., ca. 1480-1504. Opera, Giov. dell', see Bandini. Orcagna or Orgagna (Andr. di Cione), Flor. A., S., and P., pupil of Giotto, 1308?-1368? — (398). Padovanino (Aless. Varotari), Ven. P., 1590 - 1650 = (242). Paggi, Giov. Batt., Gen. P., 1554-1627. (68). Palladio, Andr., Vic. and Ven. A., 1518-80. — (xlvii. 220. 241). Palma Giovane, Giac., Ven. P., 1544ca. 1628. — (242). Vecchio, Jac., Ven. P., 1480-1528. — (lx. 242). Palmezzano, Marco, of Forli, Flor. P., 1490-1530. Panetti, Domen., Ferr.P., 1460? 1511 or 1512. Parmigianino or Parmeggianino (Franc. Mazzola), Parm. P., 1503-1540. - (305).Passignano, see Cresti. Pellegrino, see Tibaldi. Penni, Franc. (il Fattore), Flor. P., 1488-1528. — (lviii).

Pericoli, see Tribolo. Perugino, Pietro (Pietro Vannucci), Umbr. P., 1446-1524. - (liii, lvii). Peruzzi, Baldass., Sien. and Rom. A., and P., 1481-1536. — (xlvii. 325). Pesellino (Francesco di Stefano), Flor. P., 1422-53. Piazza, Calisto, da Lodi, Ven. P., 1524-56. Piero di Cosimo, Flor. P., 1462-1521. Pietro, Giov. di, see Spagna. -, Lor. di, see Vecchietta. Pinturicchio (Bernardino Betti), Umbr. P., 1454-1513. — (liii). Piola, Pellegro, Gen. P., 1607-30. Piombo, Sebasi, del, see Sebastiano, Pippi, Giulio, see Romano. Pisanello, see Pisano, Vittore. Pisano, Andrea, Pisan S., d. after 1349. - (364).-, Giov., Pisan A. and S., son of Niccolò, d. 1320. — (363). Giunta, Pisan P., 1st half of the 13th cent. — (364). -, Niccolò, Pisan A. and S., d. 1278. - (xxxix. 363). -, Nino, Flor. S. and A., ca. 1206-80. Vittore(Pisanello), Ver. P., d. ca. 1455. — (203. 241). Poccetti, Bernardino, Flor. P., 1542-Pollajuolo, Ant., Flor. A., S., and P., 1429-98. — (398). Pollajuolo, Piero, Flor. S. and P., 1443-96? - (398).Ponte, Ant. da, Ven. A., 2nd half of the 16th cent. - (241). -, Franc., Jac., Leandro da, see Bassano. Pontormo, Jac. (Carrucci) da, Flor. P., 1494-1557. — (lviii. 399). Pordenone, Giov. Ant. (G. A. Licinio da P.), Ven. P., 1483-1539. — (lxi. 242). Pordenone, see also Licinio, Bernar-Porta, Bart. della, see Bartolommeo. Giac. della, Lomb. A. and S., 1541-1604. Guglielmo della, Lomb, S., d. 1577. Poussin, Gaspard (G. Dughet), French P., 1613-75. -, Nicolas, French P., 1594-1665. Predis, Ambrogio de, Lomb. P., ca. Prete Genovese, see Strozzi. Previtali, Andrea, Ven. P., ca. 1480-1528. Primaticcio, Niccold, Mant. P., 1490-1570. - (215).Procaccini, Camillo, Mil. P., 1546ca. 1609.

Procaccini, Ercole, the Elder, father of the last, Mil. P., b. 1520, d. after 1591. Ercole, the Younger, Mil. P., 1596-1676. , Giulio Cesare, brother of Camillo, Mil. P., 1548?- ca. 1626. Quercia, Jac. della (or J. della Fonte), Sien. S., 1374-1438. — (325). Raffaello, see Raphael. Raibolini, see Francia. Ramenghi, Bart., see Bagnacavallo. Raphael (Raffaello Santi da Urbino), P. and A., 1483-1520. — (xlvii. lvi. 126. 338. 399). Rembrandt Harmensz van Rijn, Dutch P., 1606-69. Reni, Guido, Bol. P., 1574-1642. -(1xii. 325). Ribera, see Spagnoletto. Ricci, see Brusasorci. Ricciarelli, see Volterra, Daniele da. Riccio (Andrea Briosco), Pad. A. and S., 1470-1532. — (xlvii). Rizzi, see Bregni. Robbia, Andrea della, Flor. S., 1435--, Giov., son of the last, Flor. S., d. ca. 1530. -, Luca della, Flor. S., 1400-82. -(xlix. 398). Roberti, Ercole de', Ferr. and Bol. P., d. 1496(?). Robusti, see Tintoretto. Romanino, Girólamo, Ven. P., 1485-1566. — (186). Romano, Giulio (G. Pippi), Rom. P. and A., 1492-1546. - (xlvii. 215. 217). Rondinelli, Niccolò, Rav. and Ven. P., ca. 1500. Rosa, Salvator, Neap. P., 1615-73. Rosselli, Cosimo, Flor. P., 1439-1507. — (lii. 398). Rossellino, Ant. (Ant. di Matteo Gamberelli), Flor. S. and A., 1427-ca. 1478. - (1), Bernardo, brother of the last, Flor. P. and S., 1409-64. Rossi, Properzia de', Bol. S., 1490-1530. - (825).-, Vincenzo de', Flor. S., 17th cent. Rosso (Giovanni di Bartolo), Flor. S., assistant of Donatello, d. ca. 1451. Rovezzano, Benedetto da, Flor. S., 1476 -1556. Rubens, Peter Paul, Antwerp P., 1577-1640. — (68. 215). Rustici, Giov. Franc., Flor. S., 1474-155? - (1). Sabattini, Andr., see Salerno, Andrea da.

Salaino, Andr., Mil. P., pupil of Solario, Andrea (da Milano), Lomb. Leonardo, ca. 1495-1515. — (liv. P., ca. 1448-1530? 119). Spada, Lionello, Bol. P., 1556-1622. Salerno, Andrea da (Andr. Sabattini), Spagna (Giov. di Pietro), Umbr. P., Neap. P., pupil of Raphael, 1480ca. 1507, d. before 1530. 1545. — (lviii). Spagnoletto (Gius. Ribera), Neap. P., Salvi, Giov. Batt., see Sassoferrato. 1593-1656. Salviati, Franc., Flor. and Rom. P., Sperandio, Mant. and Ferr. S., A., **1510-63**. and P., d. ca. 1500. Sammicheli, Michele, Ver. A., 1484-Speranza, Giov., Vic. P., pupil of Mantegna. — (220). 1554. — (xlvii. 202). Sangallo, Ant. da, the Elder, Flor. A., Spinello Aretino, Flor. P., pupil of Giotto, 1348-1410. - (398). **1455-1534**. Squarcione, Franc., Pad. P., 1394-1474. — (225). Ant. da, the Younger, Flor. A., 1485-1546. — (xlvii). -, Francesco, son of Giuliano, Flor. Stagio Stagi da Pietrasanta, Pisan A., S., 1494-1576. beginning of the 16th century. -, Giunano ..., 1445-1516. Giuliano da, uncle of Antonio, Stefano, Francesco di, see Pesellino. Strozzi, Bernardo (il Cappuccino or San Giovanni, Giov. da, Flor. P., il Prete Genovese), Gen. P., 1581-1590-1636. 1644. - (68).Sustermans, Justus, Antwerp P., Sansovino, Andrea da, Flor. S., 1460-1529. - (1). 1597-1681. Ven. A., 1477-Tacca, Pietro, S., pupil of Giov. da Jac. (J. Tatti), 1570. — (xlvii. 241). Bologna, d. 1650. Santacroce, Franc. da, Ven. P., after Tafi, Andrea, Flor. P., ca. 1250-1320. -, Girol. da, Ven. P., ca. 1520-49. Tatti, see Sansovino. Santi, Giov., father of Raphael, Umbr. Tempesta, Ant., Rom. P., 1637-1701. P., ca. 1440-94. (lxi). Thorvaldsen, Bertel, S., of Copenhagen, 1770-1844. -, Raffaello, see Raphael. -, di Tito, Flor. P., 1538-1603. Sarto, Andrea del (Andrea d'Agnolo), Tiarini, Aless., Bol. P., 1577-1668. Flor. P., 1487-1531. — (lviii. 399). Tibaldi (Pellegrino Pellegrini), Bol. Sassoferrato (Giov. Batt. Salvi), Rom. A. and P., 1527-96. P., 1605-85. Tiepolo, Giov. Batt., Ven. P., 1693-Savoldo, Girólamo, Bresc. P., 1508-48. 1770. - (242).Scamozzi, Vinc., Ven. A., 1552-1616. Tintoretto, Domenico (Robusti), son of the following, Ven. P., 1562-1637. — (xlviii. 241). Scarpagnino, Ant., Ven. A., 16th cent. Scarsellino, Ippol. (Scarsella), Ferr. P., 1551-1621. il (Jac. Robusti), Ven. P., 1518-1594. — (lxi. 242) Tisi, Benven., see Garofalo. Titian (Tiziano Vecelli da Cadore), Schiavone (Andr. Medulla), Ven. P., Ven. P., 1477-1575. - (lx. 242). 1522-82. Torbido, Franc. (il Moro), Ver. P., d. ca. 1550. -, Gregorio, Pad. P., ca. 1450. Schidone, Bart., Mod. P., d. 1615. Treviso, Girol. da (Girol. Pennacchia), Sebastiano del Piombo (Seb. Luciani), Friul. and Ven. P., 1497-1544 Ven. and Rom. P., 1485-1547. Tribolo (Nicc. Pericoli), Flor. S., 1485-(lvi. lxi. 242). 1550. — (325). Segaloni, Maso, Flor. A., 17th cent. Tura, Cosimo, Ferr. P., 1430-96. -Sesto, Cesare da, Mil. P., pupil of Leonardo, d. after 1524. — (119). (318).Settignano, Desiderio da, Flor. S., 2nd half of 15th cent. — (1). Uccello, Paolo (Paolo di Dono), Flor. P., 1397-1475. — (225. 398). Udine, Giov. Nanni da, Ven. and Signorelli, Luca, Tuscan P., 1441-Rom. P., 1487-1564. — (lviii. 295). 1523. — (lii). Vaga, Perino del, P., pupil of Raphael, Sirani, Elisabetta, Bol. P., 1638-65.

Sódoma, il (Giov. Ant. Bazzi), Sien.

Sogliani, Giov. Ant., Flor. P., 1492-

Solari, Cristofano(foro), surnamed il

Gobbo, Mil. S. and A., d. 1540. — (1).

1544.

and Rom. P., 1480-1549. - (lviii. 30).

Vanni, Franc., Sien. P., 1565-1609. Vannucci, Pietro, see Perugino. Vanvitelli, Lodov., Rom. P. and A., 1700-73.

1500-47. — (lviii. lix. 78).

Van Dyck, see Dyck.

Varotari, Aless., see Padovanino. Vasāri, Giorgio, Flor. P., A., and historian of art, 1512-74. — (399). Vecchietta (Lorenzo di Pietro), Sien. S., A., and P., 1412-80. Vecelli, Cesare, Ven. P., a relative of Titian, 1521-1601.

—, Franc., Ven. P., brother of Titian.

—, Marco, Ven. P., a relative of Titian, 1545-1611. , Tiziano, see Titian. Velazquez (Diego V. de Silva), Spanish P., 1599-1660. Veneziano, Ant., Flor. P., d. ca. 1387. -, Dom., Flor. P., d. 1461. Lor., Lomb. and Ven. P., d. ca. 1379. —, Polidoro, Ven. P., pupil of Titian. Venusti, Marcello, P., pupil of Michael Angelo, d. ca. 1570. - (lvi). Veronese, Paolo (P. Caliari), Ven. P., 1528-88. — (lxi. 203. 242). Verrocchio, Andrea (A. de' Cioni), Flor. S. and P., 1435-88. — (l. liv. Vignola (Giacomo Barozzi), A., 1507-

Vincenzo, Ant. di, Bol. A., d. ca. 1402.

Vinci, Leonardo da, see Leonardo. Vite, Timoteo della (Tim. Viti), Umbr. P., 1467-1523. — (lviii. 325) Vittoria, Aless., Ven. S., 1525-1607. -Vivarini, Alvise (or Luigi), Ven. P., ea. 1464-1503. — (lii. 241). -, Ant. (Ant. da Murano), Ven. P., ca. 1440-70. — (lii. 241). -, Bart. (Bart. da Murano), Ven. P., ca. 1450-99. — (lii. 241). Volterra, Daniele da (D. Ricciarelli), Flor. P., pupil of Michael Angelo, 1500-66. — (lvi). Weyden, Rogier van der, Flemish P., 1399 (or 1400)-1464. Wouverman, Phil., Dutch P., 1619-68. Zacchia, Paolo, Lucca and Flor, P., ca. 1520-30. Zampiēri, see Domenichino. Zelotti, Batt., Ver. P., assistant of P. Veronese, 16th cent. Zenale (Bernardino Martini), Lomb. P., 1436-1526. Zevio, see Altichieri. Zucchero (Zuccaro), Federigo, Flor. P., 1560-1609. — (lxi). -, Taddeo, Flor. P., 1529-68.

INDEX.

Abano 314. Andevenno 154. Abbadia 151. Abbiategrasso 58. S. Abbondio 9. 152. Abetone, Passo dell' 342. Anfo 195. Abisso, Rocca dell' 52. Abries 49. Acquaseria 153. Acqui 54. 57. Adda, the 14. 144. 145. Antibes 104. 147 etc. Antignano 3 Adige, the 17. 185. 315. Adria 316. Adriatic, the 296 etc. Æmilia, Via 297. 302. Affori 145 S. Agăta 163. Agliana 385. S. Agnese 92. Agno, the 7. 11. 157. Agogna, Val 171. Airasca 49. Airolo 5. Aix-les-Bains 1. Ala 19. — di Stura 48. Alagna 173. Alassio 82. Alba 55. Albaredo 232. Albate 142. Albenga 82. S. Albino 158. Albissola 81. Albogasio 156. Albonago 10. Aldesago 10. Alessandria 54. Alps, the Maritime 63. Alseno 302. Alserio, Lago 144. 146. Altdorf 5. Altissimo 195 Altopascio 380. Alzo 171.

Ambrogiana, Villa 361.
S. Ambrogio (Modena) Arola 172.

Arola 172.

Arola 172.

Arola 172.

Bt. Barthélemy 102.
S. Bartolommeo, Mtc. 192.
193.
Bassano 233. 304. - (near Turin) 3. Arp, Monte 1' 50. Arpaja, Grotta 109. Arqua 316. Ampola, Val 195. Amsteg 5. Andeer 13.

Andora 83. Andorno 60. St. André 102. Angera 58, 170. Angrogna 49. Annone 54. -, Lago d' 144. Antignano 360. S.Antonio (Bellinzona) 7. Asti 53. - (Bormio) 154. - (Mantua) 213. Antrona Valley 170. Anzasca Valley 170. Aosta 41. Apennines, the 58.63.342.354 etc. Apennino 483. Aprica, Passo d' 198. Apuane, Alpi 108.109.111. Bacchiglione 224. Aquileia 296. Aranco 61. Arbole, Col d' 45. Arbostora, Mte. 157. Arcisate 159. Arco 195. 19. Arcola 109. Arcole 219. Arcomati, Villa 149. Arcore 144. Arda, the 302. Ardenno 154. Ardenza 360. Ardo, the 292. Arena-Po 59. Arenzano 81. Arezzo 484. Argegno 149. 156. Argentera 51. —, Punta dell' 51. Arizzano 165. Armeno 169. Arona 58. 160. Arosio 145.

Arzignano 219, 223. Ascona 162. Asolo 232. Aspremont, Mont Chauve ď' 102. Assina, Vall' 146. Asso 146. Astico, the 223. Aulla 310. Aveno 153. Avenza 110. Avigliana 3. Aviolo, Monte 198. Aymaville 42. 44. Azzano 149. Badia a Prataglia 483. – di Fiesole 476. Bagnacavallo 343. Bagni 314. Bagnolo 304. - Po 49. Baldo, Monte 195. 19. Balerna 13. Balma 60. Balme 48. Baracca, Osteria 107. Baradello, Cast. 141. 114. Baranca, Col di 173. Barasso 159. Barbellino, Lago 183. Bard 39, 40. Bardolino 194. Bardonnecchia 2. Barge 49. Barghe 195. Barni 146. Baro, Monte 145. St. Barthélemy 102. Battaglia 314. Baudon, Pic de 92. Baveno 167. Beaulard 2. Beaulieu 92, 95.

Arquà Petrarca 315.

Arquata 54.

Arsiero 223.

Arvier 43.

Becca di Nona 42. - di Viou 40. Bedretto, Val 5. Bee 165. Bego, Monte 52. Beinette 56. Belbo 55, 56. Belgiojoso 175. Belgirate 170. Bellagio 150. -, Punta di 151. Bellano 152. Bellarma 156. Bellavista 12. 165. Bellegarde 1. Bellinzago 58. Bellinzona 6. 11. Belluno 292. Belmonte, Villa 150. Belvedere 103. Benedetta, Valle 360. Bene-Grona 155. S. Benigno di Cuneo 50. Berbenno 154. Berceau 91. Berceto 310. Bergamo 179. Bergeggi 82. Berici, Monti 219. Berisal 3. Bernabò 380. St. Bernard, the Little 43. S. Bernardino 165. S. Bernardo 11. Bernina 154 Berthemont 103. Besano 159. Beseno, Castle 18. Besimauda, the 58. Bevera, the 53. Bezzecca 195. Biacesa 195. S. Biagio, Isola di 192. Bianco Canal 316. Biandrate 61. Biandrone, Lago di 158. Bianzè 59. Biasca 6. Biaschina 6. Bibbiena 484. Biella 60. Bieno 166. Bientina, Lago di 380. Bignone, Monte 86. Bigorio 11. Binasco 138. Bioglio 60. Bironico 7. 11. Bisalta, the 56. Bisbino, Monte 148. Bisenzio 387. Bissone 156. 11. 12. Bisuschio 159.

Blenio, Val 6. Blevio 148. Bo, Mte. 60. Boara 315. Bobbio 302. Pellice 49. Boccioleto 173. Bodio 6. Boesio, the 58. 159. 164. Boglia, Monte 11. Bogliaco 193. Bogliasco 105. Bognanco 4. Bolène, La 103. Boletto 171. Bolladore 154. Bologna 322. Accademia delle Belle Arti 335. Antiquities, Museum of 328. Archives 328. Archiginnasio 329. Banca Nazionale 329. S.Bartolommeo diPorta Ravegnana 333. Biblioteca Comun. 329. Campo Santo 340. Cassa di Risparmio 332. Cathedral, see S. Pietro. S. Cecilia 335. Certosa 340. Collegio di Spagna 330. S. Domenico 329. Foro de' Mercanti 332. S. Francesco 331. Frati di S. Spirito 331. Galvani's Statue 329. Geolog. Museum 335. S. Giacomo Maggiore Giardini Margherita 340. S. Giovanni in Monte Gregory xIII., Statue of 326. Guildhouse of the Stracciatori 332. Leaning Towers 331. Library 329. -, University 335. Madonna del Baracano 333. – di Galliera 331. – di S. Luca 341. S. Maria dei Servi 334. della Misericordia 339. - della Vita 326. - Mezzaratta 340. S. Martino Maggiore 339.

Bologna: Mercanzia 332. Mercato di Mezzo 331. S. Michele in Bosco 340. Montagnola, La 339. Museo Civico 328. Observatory 341. Orthopædic Inst. 340. Palazzo Albergati 331. - Arcivescovile 331. - Bacciocchi 330. - Bentivoglio 339. Bevilacqua-Vin-cenzi 330. — Bovi 333. Comunale 326. - Cornelio Lambertino 326. Fantuzzi 334. - Fava 331. Galvani 328. — di Giustizia 330. — Guidotti 329. — Isolani 333. - Magnani-Guidotti 335. - Malvezzi - Campeggi 335. — — -Medici 334. — Marescalchi 326. Montpensier 326. Pallavicini 333. - Pedrazzi 334. Pepŏli 332. — del Podestà 326. Ranuzzi 333. — Sampieri 334 Zambeccari 331. Pallone, Arena di 339. S. Paoló 331. S. Petronio 327. Piazza Cavour 329. Galileo 329. — Maggiore 326. — Malpighi 331. del Nettuno 326. dell'Otto Agosto 339. Rossini 334. Vitt. Emanuele 326. S. Pietro 331. Pinacoteca 335. Porta d'Azeglio 340. - Galliera 339. S. Isaia 340. - Saragozza 341. Portico de' Banchi 326. Rossini's House 334. S. Salvatore 326. S. Stefano 332. Theatres 323. 335 Torre Asinelli 331. - Garisenda 332.

University 335.

Bologna: VictorEman.II., Statue Breglio 52. of 326. Villa di Mezzaratta 340. - Revedin 340 SS. Vitale ed Agricola Bolzano 171. Bonassola 108. Bondione 183. Bondo 182. S. Bonifacio 213, 219, Bordighera 86. Borghetto 107. — S. Spirito 82. Borgio Verezzi 82. Borgo S. Agostino 148. - a Buggiano 380. - S. Dalmazzo 50. S. Donnino 302. S. Giovanni 196. - Lavezzaro 58. S. Lorenzo 354. — a Mozzano 379. - Panigale 341. - Ticino 58. - di Val Sugana 18. Vercelli 61. Vico 13. Borgoforte 218. Borgofranco 39. Borgomanero 171. Borgone 3. Borgonure 301. Borgotaro 310. Borlezza 197. Bormida, the 54. 57. - di Millesimo 56. - di Spigno 56. Bormio 154. Borréon, Casc. du 103. Borromean Islands, the Cademario 11. Borselli 481. Borzonasca 107. Bosaro 316. Boscolungo 342. Bossèa, Grotto of 56. Bottarone 175. Botzen 16. Bourg-St-Maurice 43. Bourget, Lac du 1. Boves 50. Bovisa 145. Bovisio 145. Bozzolo 179. Brà 55. Brandizzo 59. Brandolin 293. Braus, Col di 53. Brè 10. __, Monte 10. 156. Brech, the 103.

Breggia, the 13. 148. Breitenstein 20. Brembo, the 179. 183. Brenner 15. Brennerbad 15. Breno 198. Brenta, the 18, 223, 232. 233.Brentonico 195. Brescia 185. Bressana 175. Brianza, the 145. Bricherásio 49. Brienno 149. Brig 3. Briga 52. Briglia, La 387. Brione, Monte 195. Brisighella 353. Brissago 163. Brixen 16. Brouis, Col di 52. Brozzi 361. Bruck 20. Brunate 148. Brunetta, La 49. Brunnen 4. Brusin-Arsizio 157. – Piano 157. Bruzzano 145. Buccione 171. Burano 290. Bussana 83. Busseto 310. Bussoleno 2. 48. Busto-Arsizio 160. Buttrio 295. Byron's Grotto 109.

Cabbé-Roquebrune 92. Cadenabbia 150. Cadenazzo 7, 57, 161. Cadeo 302. Cadore 292. Cæsarea 344. Caffaro, the 195. Caggio, Monte 85. Cagnes 103. Calcababbio 175. Calci, Valle dei 373. Calcio 184. Calde 58. 164. Caldiero 213. 219. Caldonazzo 18. Calenzano 387. Calliano 18. Callieri 51. Calolzio 144. 183. Caltignaga 171. Camajore 112. Camaldoli 482.

Camerlata 141. 142. 159. Campago 142, 144. Camoghè, Monte 7. 11. Camogli 106. Camonica, Val 198. Camorino 7. Campaldino 484. Campi 386. Campiglia 60. Campione 11. 156. Campo (Lake Como) 149. Dolcino 14. Formio 293. Campola, the 303. Campoligure 57. Camporciero, Val di 39. Camposampiero 233. Canale 53. Cannero 164. 57. Cannes 104. Cannobbina, Val 163. Cannobbio 163. Canossa 304. Cantalupo 54. Canzo 146. Caorso 178. Capo di Ponte 198. Capolago 12. Capraja 361. Capralba 176. Caprese 483. Capriasca, Ponte 11. Caprino 213, 195. –. Monte 10. 156. Caprona 318. Carate 148. Caravaggio 176. Carcegna 169. Carcoforo 173. Careggi 475. Careï, Torrent 91. Careno 149. Carignano 55. Carlotta, Villa 150. Carmagnola 55. Carmelo, Monte 82. Carmignanello 387. Carmignano 232. Carnate 144. Carona 183. Carparo, Piano 85 Carpi 218. Carrara 110. Carrodano 107. Carugo 145. Casaccia 481. Casale 61. Casalecchio 341. Casaletto 176. Casalino 482. Casalmaggiore 178, 184. Casalpusterlengo 175. 299.

Casarsa 293. Casarza 107. Casbeno 159. Casciago 158. Cascina 360. Casentino, Valley 481. Caslano, Mte. 157. Caslino 146. Casola 303. Cassaccia, La 475. Cassano 183. Cassarate 9. Cassone 194. Castagnola 10. 156. -, Punta della 165. Castagnole-Lanze 55. Casteggio 59. Castel Bolognese 343. Guelfo 302. - Maggiore 317. S. Pietro 343. Castelfranco (Romagna) Cetica 481. 304. - (Venetia) 232. Castellamonte 59. Castellana, Mte. di 109. Castellar 91. Castellarquato 302. Castelletto 58. 194. Castellino 56. Castello (near Florence) Cheggino 169. 387. 475. - (Lugano) 11. 156. Castellucchio 179. Castelnuovo 185. Castelrosso 59. Casterino, Val di 52. Castiglione Olona 158. - (near Sospello) 53. Castillon 53. 91. Castione 6. 154. S. Caterina del Sasso 164. Catini, Monte 380. Cattajo, Castle 315. Cau. Mont 102. Cavagnola 149. Cavalciotto, il 387. Cavallermaggiore 50. Cavallina, Val 183. Cavandone 166. Cavezzo 314. Cavi 107. Cavo Tassone, Canal 316. Ceceri, Monte 478. Cecina 193 Cedegolo 198. Celle 81. Cene 182. Ceneda 293. Cenere, Monte 7. Cengio 56.

Cenis, Mont 2. Centallo 50. Cento 317. Ceppeto 475. Ceppina 154. Cercina 475. Cerea 218. Ceres 48. Ceresio, Lago 155. Ceresole Reale 48. Ceriale 82 Ceriana 86. Cernobbio 148. Cernusco 144. Certosa di Pavia 138. di Pisa 372. - near Bologna 340. - di Val d'Ema 473. - di Val Pesio 56. Cervara 106. Cervo 83. Cesano 145. Ceva 56. Challant, Val 40. Chambave 40. Chambéry 1. Chamousset 2. Châteauneuf 102. Châtillon (near Aosta) 40. Como 142. Chaumont 2 Cherasco 55. Chialamberto 48. Chiana, Val di 484. Chiappa, Punta della 106. Chiarano 196. Chiaravalle 138. Chiari 184. Chiasso 13. Chiavari 107. Chiavenna 14. Chieri 53. Chiese, the 195. 184. Chindrieux 1. Chioggia 291. Chiomonte 2. Chisone, Val 49. Chiusaforte 22. Chiusi 483. Chivasso 59. Ciagore, Monte 52. Cima 155. Cimiez 101. Cimone, Monte 314. 342. Ciriè 48. Cisa, La 310. Cisano 183. Cisone 293. Cittadella 232. Cittiglio 159. Civello 159. Civenna 146.

Civiasco 172. Cividale 295. Cividate 198. Clapier, Monte 51, 103. Claro 6. Classe 352. Clavalité, Val 40. Clusone 185 Coccaglio 183. Codogno 175, 299. Codroipo 293. Cogne 44. —, Col de 45. —, Val de 44. Cogoleto 81. Coire 13. Cojano 387. Coldirodi 86. Colico 15. 153. Colla 11. Piana 56. Colma, Col di 172. Cologna 195. 196. Cologna-Veneta 213. Colognole 360. Colonno 149. Comabbio, Lago di 160. Comacina, Isola 149. Comboè 42. -, Lake of 147. Compiobbi 479. Concei, Val 195. Conegliano 293. Coni 50. Consuma Pass 481. Corbezzi 342. Corconio 171. Corenno 153. Corezzo 483. Cormanno 145. Cormons 296. Corniche, Route de la 92. Cornigliano 80. Corno, the 293. Cornuda 292. Correggio 304. Corsalone, the 483. Corsica 103. Cortenova 153. Corticella 317. Cosio 154. Cossato 60. Cossilla 60. Cossogno 166. Costermano 213. 195. Cottian Alps, the 26. Courmayeur '43. Crammont, the 43. Crédo, Tunnel du 1. Crema 176. Cremenaga 157. Cremia 152.

Cremona 176. Cresogno 156. Crespano 233. Crespino 354. Cressa 171. Crestola, Monte 111. Creva 157. Crevola 4. Crissolo 49. S. Croce, Capo 82. Crocione, Monte 151. Crostolo, the 302. Crusinallo 170. Crussol 49. Cugnasco 161. Culoz 1. Cuneo 50. Cuorgnè 48. 59. Curone, the 175. Cusano 145. Custozza 213. Cutigliano 342. Cuzzago 170.

S. Dalmazzo di Tenda Faido 6. S. Daniele di Friuli 295. Deiva 108. Delebio 154, 153. Demonte 51. Dervio 153. Desenzano 184, 191, Diacceto 481. Diano Castello 83. Marina 83. Diemoz 40. S. Dionigio, Promont. 145. Dirinella 57, 162, Docce Bassi 380. Doccia, La 475. Dogna 22. Dolceacqua 87. Dolo 223. 231. Domaso 153. Domegliarà 19. 213. S. Domenico di Fiesole Finalborgo 82. 476. Domodossčla 4. Dongo 153. Donnas 39. S. Donnino 361. Dora Baltea 39. 41, 59 etc. - Riparia 2, 26, 59. Dorio 153. Dos Trento 17. Dossi, Grotta dei 56. Dossobuono 213. Drap 53. Dronero 50. Dueville 223.

Echaudan, Défilé de l' 103.

Edolo 198. S. Elena 315. S. Ellero 480. Elsa, the 354. Ema, the 473. Emilia, the 297. Emilius, Mont 42. Empoli 360. Enguiso 195. Entraque 50. Entrelor, Colle d' 46. Enza, the 302. Era, the 360. Erba 146. Erstfeld 5. Escarène 53. Esino 152. -, Val d' 151. Este 218. Euganean Mts., the 314. Exilles 2. Eza 92. 95.

Faenza 353. Falicon 102. Falterona, Monte 482. Fantino 354. Fantiscritti 111. Fanzolo 233. Fara 61. Fasano 193. Feldkirchen 21. Feltre 292. Fenestre, Madone de 103. Fenestrelle 49. Fénis, Castle 40. Feriolo 167. Ferrara 317. - di Monte Baldo 195. Ferrera 173. Fiesole 477. Fiesso 6. Figino 157. Figline 387.

Finestra, Colle della 47. Finestre, Colle delle 51. Fiorano 182. Fiorenzuola 302. Fiumalbo 314. Fiume Latte 152. Fiumenero 183. Fiumenta, the 387.

Finale 82. 314.

Finalpia 82.

Finalmarina 82.

Florence 387. Accademia delle Belle Arti 441. — della Crusca 441. S. Ambrogio 437.

SS. Annunziata 438.

Florence: Antiquities 391. SS. Apostoli 417. S. Apollonia 446. Arazzi, Gall. d' 428. ArchæologicalMuseum 426.

Archives 416. Arcivescovado 420. Artists 392.

Badia 432. Badia S. Bartolommeo 474. Bank 424.

Bankers 392. Bargello 428. Barriera, Nuova 471.

Baths 391. Battistero 419.

Beer 389. Bello Sguardo 474. Biblioteca Laurenziana 448.

- Marucelliana 446. - Nazionale 416.

- Riccardiana 447. Bigallo 419. Boboli Garden, the 468. Booksellers 391. Borgo degli Albizzi 433. - Ognissanti 456.

Botan. Garden 441. Brancacci Chapel 458. Bridges 399. Cabs 389.

Cafés 389. Campanile 423. Canonry 423.

Cappella S. Gaetano 455.

 de' Medici 447. de' Pazzi 436. - dei Principi 449.

— de' Rucellai 455. — degli Spagnuoli 453. Carmine, Mad. del 458. Casa Buonarroti 437. Cascine 474. Casino di Livia 445. Mediceo 445.

 Museum 424. Cellini's House 425. Cemetery (Prot.) 426. Certosa di Val d'Ema 473.

Cathedral 420.

Chemists 391. Circulating Libraries

Clubs 393. Colonna di S. Zanobi Confectioners 389.

32

450.

Florence: Florence: Florence: S. Jacopo di Ripoli 453. Consulates 391. S. Croce 433. S. Leonardo in Arcetri Dante's House 417. - Statue 433. Loggia del Grano 416. 454. Demidoff, mon. 470. – dei Lanzi 402. S. Egidio 425. - di S. Paolo 451. Egyptian Museum 426. del Pesce 418. S. Lorenzo 447. English Church 392. Corsi 455. S. Lucia 469. Environs 470. Etruscan Museum 427. Lungarno Corsini 400. Facchini Pubblici 391. 455. S. Felice 469. Amer. Vespucci 456. S. Felicita 459. - Serristori 470. Festivals 393. S. Marco 439. S. Firenze 428. S. Margherita a Montici 473. Fortezza da Basso 451. - di Belvedere 468. S. Maria degli Angeli -- di S. Giov. Batt. 451. 425. del Carmine 458. Foundling Hospital 438. del Fiore 420. - degli Innocenti 438. S. Francesco del Monte 471. -- Maddalena de' Pazzi - di Paola 474. 425. - de' Vanchetoni 454. - Novella 451. -- Nuova 425. Galleria degli Arazzi Marzocco, the 401. – Buonarroti 437. Medici, Monuments of - Corsini 455. the 449. - Pitti 459. Mercato Centrale 450. - Torrigiani 469. Nuovo 417. degli Uffizi 403. Vecchio 418. S. Miniato 471. Galileo, House of 469. — Pitti 459. Gates 399. Misericordia 423. Monte Morello 475. Ghetto 418. Giardino de' Semplici Monte Oliveto 474. 441. Mosaics, Manufact. of S. Giovannino degli 445. Scolopi 447. Museo Archeologico Goods Agents 392. 426. 438. Guildhouse of the -- di S. Marco 440. Woolcombers 418. - di S. Maria del Fiore 424. History 395. - of Art 397. xlv seq. – di Storia Naturale 469. l. li. lviii seq. Nazionale 429. Hospital, Protestant 391. S. Niccolò 470. Hotels 387. Ognissanti 456. House of Bianca Ca-Omnibuses 390. pello 457. S. Onofrio 450. - Benvenuto Cellini Opera del Duomo 424. Or S. Michele 417. 425. Dante 417. Oratorio S. Carlo Borromeo 418. - -- Galileo 469. — — Macchiavelli 459. - della Misericordia - - Michael Angelo 423. 437. - dei Rucellai 455. 438. Indian Museum 441. Orti Oricellari 454. Istituto di Studj Super-Ospedale S. Maria Nuova 425. iori 441. S. Jacopo 457. Palazzo Alberti 436. Altoviti 433. S. Firenze 428. in Campo Corbolini

dell' Antella 433.

Palazzo Antinori 455. Arcivescovile 420. Bartolini-Salimbeni – Buturlin 437. - Canigiani 470. - Capponi 470. Corsini 455. della Crocetta 426. - Davanzati 417. Dufour-Berte 458. Fenzi 402. Ferroni 454. Fiaschi 437. — Fontebuoni 455. — Ginori 447. Giugni 425. — Gondi 428. Guadagni 458. Guicciardini 459. — Larderel 455. Mannelli 438. — Martelli 451. Masetti 455. Medici 446. - Nencini 446 - Nonfinito 433 - Panciatichi 446. - Ximenes 428. Pandolfini 446. - del Podestà 428. — Pretorio 477. — Quaratesi 433. De Rast 433. — Riccardi 446. -- Riccardi-Mannelli - Rinuccini 457. Rucellai 455. - Serristori 433. - Spini 454. Stiozzi 453. - Strozzi 455. Strozzino 455. Tornabuoni 455. - Torrigiani 469. - degli Uffizi 402. - Uguccione 402. - Vecchio 400. Pensions 388. Physicians 391. Photographs 392. Piazza SS. Annunziata - d'Azeglio 426. - Beccaria 478. - S. Croce 433. del Duomo 418.

- S. Lorenzo 447.

Flüelen 5.

Florence:
Piazza della Madonna 449.
Manin 456.
- S. Marco 439. - di S. Maria Novella
401.
 del Mercato 418. del Ponte Carraja
456.
 della Signoria 400. S. Spirito 457.
- S. Spirito 457 S. Trinità 454 Vitt Emprelo 448
 Vitt. Emanuele 418. dell' Unità Italiana
400.
 degli Zuavi 457. Piazzale Galileo 470. Michelangiolo 471.
- Michelangiolo 471 del Re 474.
- del Re 474. Poggio a Cajano 474 Imperiale 472.
Ponte alla Carraja 400.
 alle Grazie 399. 469. Rubaconte 399.
Ponte alla Carraja 400. — alle Grazie 399. 469. — Rubaconte 399. — S. Trinità 400. 457. — Vecchio 399. 458.
Portico degli Uluzi
402. Post Office 391. 402.
Private Ladgings 388.
Railway Stations 387.
Prot. Cemetery 426. Railway Stations 387. Rajah of Kohlapore, Monum. of 474.
Reading Rooms 591.
Recollets, Cloisters of the 445.
Restaurants 389.
Sagrestia Nuova 449. S. Salvatore 420.
— del Monte 471. S. Salvi 479.
S. Salvi 479. Sasso di Dante 424.
Scalzo, Chiostro dello 445.
Servi di Maria 438. Shops 392.
Società delle Belle
Arti 426. Spagnuoli, Capp. degli 453.
453. Spedale degli Innocenti
438.
- di S. Maria Nuova 425.
S. Spirito 457. Stables Royal 468.
Stables, Royal 468. Statue of Brunnelleschi
428. — Arnolfo di Cam-
Arnolfo di Cam- bio 423. Cosimo I. 402.

INDEX.
lorence: Statue of Demidoff 470. — Gen. Fanti 439. — Ferdinand I. 438. — Garibaldi 457. — Giovanni delle Bande Nere 447. — Goldoni 456. — Victor Emanuel II. 418. S. Stefano 417. Synagogue 437. Teatro Pagliano 433. Telegraph Office 391. Theatres 393. Torre del Gallo 472. — dei Girolami 417. Tramways 390.
Treasury 468. Tribuna del Galileo 469. S. Trinità 454.
Uffizi, Galleria degli 403.
Via dell' Ariento 450, — de' Bardi 459. — Cayone 445
- dei Calzajoli 417. - Cerretani 447.
- della Colonna 426. - dei Conti 450.
- Faenza 450.
- della Forca 450 de' Fossi 456 del Giglio 450 Ginori 447.
- Ginori 447.
 del Gondi 428. Guicciardini 459. Maggio 457. del Melevereio 450.
— uei meiarancio 400.
- del Proconsolo 424.
della Scala 453.dei Servi 437.
- Tornabuoni 454.
Viale dei Colli 470. — Galileo 470.
- Macchiavelli 470.
VillaBello Sguardo 474. — Careggi 475. — Castello 475.
- Corsi 475 della Doccia 475.
— Palmieri 476.
— Landor 476. — Palmieri 476. — Petraia 475. — Poggio Imperiale
- Pratolino 478.
— Quarto 475.— Spence 476.
Wines 389.

Fobello 173. Foce, La 109. Fognano 353. Fondo Toce 166. Fontana 52. Fredda 302. Fontanellato 310. Fontaneto 171. Fontaniva 232. Formigine 314. Fornello 354. Forno Alpi Graie 48. Fornovo di Taro 310. Fossano 50. S. Francesco d'Albaro 79. Franzensfeste 16. Frauenburg 20. Frerone, Monte 198. Friesach 20. Friuli 295. S. Fruttuoso 106. Fugazza Pass 223. Furva, Val 155. Fusina 231. Galbiga, Monte 151. Gallarate 160. Galliera 316. Gallinaria 82. Galluzzo 473. Gandarena, Gola di 52. Gandino 182. Gandria 10. 156. Garbagna 58. Garda 194. -, Isola di 192. Lake of 191. Gárdone Riviera 192. 193. Garessio 56. Gargnano 193. Garlate, Lago di 145. Garoupe, La 104. Garza, Val 195. Garzirola, Mte. 11. Gavinana 342. Gavirate 159. 158. Gazzaniga 182. Gazzo 178. Gemonio 159. Generoso, Monte 12. 156. S. Genesio 59. Genola 50. Genoa 64. Accademia delle Belle Arti 73. Acquasola 73. S. Agostino 72. Albergo dei Poveri 79. S. Ambrogio 71. SS. Annunziata 76. Ballila Mon. 72.

		• .
Genoa:	Genoa:	Genoa:
Banca Nazionale 70.	Palazzo Municipale 74.	
- di S. Giorgio 69.	— Pallavicini 73.	- Vitt. Emanuele 69.
Baths 65.	(Lud. Stef.) 74.	Villetta di Negro 73.
Begato, Fort 67.	— Parodi 74.	Gera 57. 153. 163.
Biblioteca Civica 73.	— Reale 77.	Germanello 148.
Borsa 70.	- Rosso 75.	S. Germano 49. 60.
Botanical Garden 77.	 della Scala 76. 	Germignaga 58. 164.
Campo Santo 79.	 dello Scoglietto 78. 	Gesso, Valle del 50.
S. Carlo 77.	— Serra 74.	Gesso, Valle del 50. Ghiffa 164.
Castellaccio 67. 79.	- Spinola 73. 74.	Giacomelli, Villa 232. S. Giacomo (near Chia-
S. Caterina 72.	- dell' Università 77.	S. Giacomó (near Chia-
Consulates 66.	Physicians 66.	venna) 14.
S. Cosmo 69.	Piazza Acquaverde 68.	- (near Sondrio) 154.
Darsena 69.	78.	Giandola 52.
Dogana 69.		
S. Donato 71.	dell' Annunziata 76.Banchi 70.	Giazza 219.
English Church 66.	- Caricamento 69.	Gignese 169.
Exchange 70.	- Cattaneo 69.	S. Giorgio (Melide) 156.
Fortifications 67.	 della Comenda 69. 	- di Piano 316.
Galleria Mazzini 73.	- Corvetto 73.	Giornico 6.
Gigante, Il 78.	— Deferrari 72.	S. Giovanni, Isola 165.
S. Giorgio 69.	- Fontane Morose 73.	168.
S. Giovanni Battista 69.	- S. Lorenzo 70.	- (near Lucca) 380.
Harbour 67.	- Nuova 71.	— (Lake of Como) 149.
History 67.	- del Principe 78.	— Manzano 296.
— of Art 68.	Picture Galleries 74.	-, Ospizio di 60.
Lighthouse 69. 78.	75. 76. 77.	Giovi 484.
Loggia de' Banchi 70.	S. Pietro de' Banchi 70.	, Monte 354.
S. Lorenzo 70.	Ponte Carignano 72.	Gittana 152.
Magazzini Municipali	— Parodi 69.	Giubiasco 7. 11. 161.
69.	Porta del Molo 69.	
S. Maria in Carignano	- Romana 79.	Giugo, Monte 104. Giulia, Villa 146. 151.
72. xlvii.	- de' Vacca 70.	S. Giuliano 59.
— di Castello 69.	Porto Franco 69.	
- delle Vigne 70.	Post Office 66.	-, Bagni di 373.
S. Matteo 73.	Prefettura 73.	—, Monte 373. S. Giulio, Isola 171.
Military Music 65.	Rail. Stations 64. 68.	S Gingoppe Lago di 30
Molo Vecchio 69.	S. Siro 70.	S. Giuseppe, Lago di 39. — di Cairo 56.
Ospedale di Pamma-		Giussano 145.
tone 72.	Sperone, Fort 67. Statue of Cavour 70.	S. Giusto a Gualdo 475.
Palazzo Adorno 74.	— of Columbus 68.	Glandorf 21.
	— of Garibaldi 73.	
- de Amicis 70.	- of Mazzini 73.	Glanegg 21.
- Balbi 76.	- 01 Mazzini 13.	Godo 343.
— Balbi-Senarega 77.	 of Victor Emmanuel 73. 	Condo 2
- Bianco 75.	of Rubattino 69.	Gondo 3.
- Brignole-Sale 75.	S. Stefano 72.	Gonfolina, the 361.
- Cambiaso 74.		Gonzaga 218.
- Carega 74.	Theatres 65, 73.	Gorbio 92.
— della Casa 74. — Cataldi 74.	University 77.	Gordola 161.
	Via Balbi 69. 74. 76.	Gorizia 296.
- Cattaneo 69.	— Cairoli 76.	Gorlago 183.
- Centurione 73.	- Carlo Alberto 69.	Görz 296.
- Centurioni 76.	- Carlo Felice 73.	Gorzone Canal, the 315.
- Doria 69. 78.	- di Circonvallazione	Göschenen 5.
- Doria (Giorgio) 74.	al Mare 79.	Gossensass 15.
- Doria-Tursi 74.	— a Monte 79.	Gottero, Monte 310.
- Ducale 71.	- Garibaldi 74.	St. Gotthard Tunnel 5.
- Durazzo 77.	- S. Lorenzo 69.	— Railway 4.
— Faraggiana 68.	- delle Monachette 69.	
— Gambaro 74.	- Nuova 74.	Gozzano 171.
— Marcello-Durazzo	— Nuovissima 74.	Gradisca 296.
7 6.	— Orefici 70.	Graglia 60.

Graian Alps, the 44. Grammondo, the 92. Grand Crou, Colle 45. Grandate 141. 159. Grandola 155. Gran Paradiso 46, 42, Grappa, Monte 233. Grasstein 16. Gratz 20. Gravedona 153. Gravellona 170. Grazie, Le 109. Gressoney, Val 39, 173, Gries (Botzen) 16. Grigna, Monte 152. Grigno 18. Grivola, the 45. Grondola 310. Gros, Mont 103. Grosio 154. Grosotto 154 Grotta, La 195. Grumello 183. Guardia, Col di 91. -, Monte 341. Guastalla 218. Guelfo, Castel 302. Guglielmo, Monte 197. Guidizzolo 185. Guinadi 310. Gula, Ponte della 173. Gurtnellen 5.

Hoch-Osterwitz 21. Hône-Bard 39.

Idro 195. _, Lago d' 195. S. Ignazio, Santuario di S. Ilario 104, 302. Imola 343. Incanale 19. Incino 146. Inferno, Valle dell' 52. Innsbruck 15. Intelvi Valley 149. Intra 165. Introbbio 153. Introzzo 153. Inverigo 146. Ischiator, Becca d' 51. Iselle 3. Iseo 11. 197. —, Lago d' 197. Isóla Bella 167. - Buona 87. - del Cantone 54. Isoletto dell' Olivo 194. Isonzo, the 296. Ispra 58. Istrana 232. Ivrea 39.

Janzo, Casa 173. St. Jean de la Rivière Lerici 109. Juan, Golfe 104. Juan-les-Pins 104. S. Jorio, Passo 153. Judenburg 20. Judrio, the 296.

Karawanken, the 21. Karst, the 296. Klamm 20. Klausen 16.

La Collina 475. Lagarina 18. Laglio 148. Lago Maggiore 161. - Santo 342. Lagune 224. Laigueglia 83. St. Lambrecht 20. Lambro, the 146. Lambrugo 146. Lamone (near Lugano) 7. -, the 343.353. Lancenigo 292. Langhirano 310. Lantosque 103. Lanzo 48. - d'Intelvi 156. Lario, Lake 147. Lasnigo 146. Lastra 361. Launsdorf 21. Lavagna 107. Lavedo, Promontory 149. Lavena 157. Laveno 58. 164. Lavenone 195. Lavezzola 322, 343, Lavino 304. Monte 193. Lavis 17. S. Lazaro 302. Lazise 194. S. Lazzaro (Bologna) 343. - (Venice) 290. Lecco 145. —, Lake of 151. Ledro, Lago di 195. —, Pieve di 195. —, Val di 195. Leggiuno 58. Lugo 343. Leghorn 358. Luinate 158.

Legnago 213.

Legnano 159.

Lenzumo 195.

Lenno 149.

Leoben 20.

Legnone, Mte. 153.

Leno, the 18, 223.

Lerino 223. Lesa 170. Lesina, the 153. Lessini, Monti 219. Levanna, Monte 48. Levanto 108. Leventina, Valle 6. Levico 18. Levo 169. Lezzeno 149. Libro Aperto 342. Lido 288. Lierna 151. Liguria 63. Lima, the 379. Limito 183. Limone (Lake of Garda) 193. (Col di Tenda) 51. Limonta 151. Lissone 142. Livenza, the 292. 293. Liverogne 43. Livorno (Piedmont) 59. – (Tuscany) 358. Lizzana 18. Loano 82. Locana 48. Locarno 161. Locate 138. 157. Lodi 299. Lodrone 195. Loggio 156. Lombardy 113. Lonato 184. Longarone 292. Lonigo 213, 219, Loppio 18. S. Lorenzo 83. S. Loretto 197. Louson, Colle 46. Loveno 152. Lovere 197. Lucca 373. -, the Baths of 379. Lucerne 4. __, Lake of 4. S. Lucia_19, 154, 387. Lugano 7. —, Lake of 8. 155. Lúgliano 380.

Luino 58. 157. 163.

Lurate Caccivio 159.

Luschariberg, the 21.

Luseney, Mont 39.

Luni 110.

Lura 140.

Luserna 49.

Legnoncino, Mtc. 149.153. Lunigiana, La 110.

|Leogra 223.

Lusiera, the 52. Luvino, see Luino. Lys, the 39.

Maccagno 57. 163. Maccarani, Casa 109. Macugnaga 170. Maddalena 50. -, Ponte della 379. Maderno 145. 193. Madesimo 14. Madonna della Bocciola 171. — di Campagna 166. - di Caravaggio 176. - della Corona 195. — della Guardia (near San Remo) 86. - della Neve 193. - di S. Luca 341. — di S. Martino 151. — di Montallegro 107. - del Monte (near Varese) 159. — (near Vicenza) 222. - - (near Ivrea) 39. della Rocca 292. - del Sasso (Lago Maggiore) 162. — — (Orta) 171. — di Tirano 154. Madre, Isŏla 168. Magadino 57. 162. Magenta 62. Maggia, the 162. Maggianico 144. 183. Maggiore, Lago 57. 161. 162. -, Monte 195. Mágliasina, Val 157. Magnan, the 102. Magra, the 108. 110. 310. Magreglio 146. Majori, Monte 310. Mala, Via 13. Malagnino 178 Malamocco 290. Malborgeth 21. Malcesine 193. Malcontenta 231. 224.

Male 198.

Malenco, Val 154.

Malnate 158. 159.

Malgrate 145.

S. Mama 484.

Mantua 214.

Mapello 183.

Marano 223.

Malghera, Fort 224.

S. Mamette 11, 156.

Mandello 151, 152.

Manerba 192, 193,

Mangiabo, Monte 52.

Marcaria 179. St. Marcel, Col de 40. S. Marcello 342. S. Marco 19. 3. Marengo 54. S. Margherita 106. - a Montici 473. Margorabbia, the 58. 164. Mezzo, Lago d Margozzolo, Mte. 169. Mezzola, Lago Marguareis, Cima di 52. Mezzolago 195. 56. S. Maria di Castello 81. - Maddalena 52. 316. — del Soccorso 149. Mariano 145. Marignano 299. Maritime Alps, the 50.51. Migliana 387. Marlia, Villa 379. Maroggia 12. 156. Marone 197. Marradi 353. S. Martin-Vésubie (Lantosque) 103. S. Martino (Lake of Lugano) 9. 11. delle Battaglie 184.di Lūpari 232. — (on the Ticino) 62. - (near Verona) 211. 213. 219. -, Promontory 156. -, Sasso 151. Marzabotto 342. S. Marzanotto-Rivi 56. Masèr 232. Masino 154. Massa 111. Massaciuccoli, Lago di 112. Massarosa 112. Mastallone, Val 173. Mastenna 152. Masuccio, Monte 154. Mat, Rocca del 51. Matrei 15. Matto, Monte 51. Mazzorbo 290. Mazzo 154. Meana 2. Meda 145. Meina 170. Mele, Capo delle 83. Melegnano 299. Melide 11. 12. 156. Meloncello 341. Melzi, Villa 149. Melzo 183. Menaggio 151. Mendrisio 13, Mentone 88. Meran 17.

Merate 144.

Meraviglie, the 52. Mercatale 387. Mergozzo, Lago di 166. Merone 144. 146. Mesocco, Val 6. Mestre 223. Mezzegra 149. Mezzo, Lago di 213. 214. Mezzola, Lago di 14. Miasino 169. St. Michael 20. St. Michel 2. S. Michele (Trent) 17. - (near Verona) 213. –, Sagra di 3. Migliarino 112. Milan 115. S. Alessandro 134. S. Ambrogio 132. xxxvii. Ambrosiana 129. St., Aquilinus 133. Archaeolog. Museum 124. 128. Archivio 122. Arcivescovado 122. Arco del Sempione 137. Arena 137. Art Exhibition 118.136. S. Babila 135. Biblioteca Ambrosiana 129. - Pubblica 123. Brera 123. S. Carlo Borromeo 135. Casa Taverna (orPonti) **123.** Cassa di Risparmio 123. Castello 137. Cathedral 119. Cavour's Statue 137. S. Celso 134. Cemetery 138. Coins, Collect. of 124. Collegio dei Nobili 129. Colonnade 133. Conservatorium of Mnsic 136. Consulates 118. .Corso S. Celso 134. Magenta 130. - Porta Ticinese 133. — Venezia 135. - Vittorio Eman. 135. Engl. Church 118. S. Eufemia 134. S. Eustorgio 133. S. Fedele 122. Galleria de Cristoforis 135. Vitt. Emanuele 122.

	2112/22121	000
Milan:		
		Momo 171.
Giardini Pubblici 136.	Piazza della Scala 122.	
S. Giorgio al Palazzo	— S. Stefano 135.	Moncaliēri 38. 53.
134.	S. Pietro in Gessate 136.	Moncodine 152.
S. Gottardo 121.	Pinacoteca 124. 129.	Mondovi 55.
Leonardo's Last Supper	Porta Magenta 131.	Mondrone, Gorgia di 48.
131.	— Ticinese 133.	Moneglia 103.
Loggia degli Osii 129.	- Venezia 136.	Money, Colle 45.
S. Lorenzo 133.	Post Office 117.	Monfalcone 296.
Manzoni's House 123.	Railway Station 115.	Monferrato 61.
- Monum. 122.	137.	Mongioje, the 56.
S. Maria del Carmine	Raphael's Sposalizio	Mongrando 60.
128.	124.	Moniga 192.
- presso S. Celso 133.	Salone, the 136.	Monselice 218, 315.
- delle Grazie 131.	S. Satiro 134.	Monsummano 380.
— Incoronata 129.	Seminary 136.	Mont, Col du 47.
— della Passione 135.	S. Sepolero 130.	Montagna 154.
- Podone 130.	S. Simpliciano 128.	Montagnana 218.
S. Maurizio 131.	Statue of Beccaria 124.	Montaguto 473.
Monastero Maggiore	13 5.	Montalban 103.
130.	- of S. Carlo Borro-	Montale 385.
Municipio 122.	meo 130.	Montallegro, Mad. di 107.
Museo Archeologico	— of Carlo Porta 137.	
12 4 . 128 .	— of Cavour 137.	Montario, Castle 213.
— Artistico 136.	— of Garibaldi 137.	Montario, Castle 213. Montasio, the 22.
Civico 137.	— of Italia 137.	Montboron 102.
Poldi Pezzoli 123.	— of Leon. da Vinci	Monte Carlo 92.
S. Nazaro 135.	122.	Monte Catini 380.
Observatory 124.	- of Manzoni 122.	d'Iavello 387.
Ospedale Maggiore 135.	— of Napoleon I. 124.	- Murlo 385.
Palazzo Belgiojoso 123.	S. Stefano 135.	— Rosso 166. — Santo 296.
— Borromeo 130.	Teatro della Scala 117.	— Santo 296.
— del Censo 122.	122.	Montebello (Piedmont)
Ciani 136.	Telegraph Office 117.	175.
— Clerici 128.	Tempio di Cremazione	
— dei Giureconsulti	138.	cenza) 219.
129.	Theatres 117.	Montebelluna 292.
— di Giustizia 135.	Tramways 117.	Montecarlo 92.
— Litta 130.	Via Carlo Alberto 122.	- S. Salvatore 380.
— Marino 122.	129.	Montecchio 223.
— Melzi 137.	— Dante 137.	Monteferrato 387.
— Omenoni 123.	- degli Omenoni 123.	Monteforte 219.
— di Prefettura 135.	— Torino 134,	Montegrotto 314.
- della Ragione 129.	Villa Reale 137.	Montelupo 361.
— Reale 121.	S. Vittore 132.	Montenero 360.
- Saporiti 136.	Mincio, the 1/9.	Montepiano 387.
— del Senato 136.	S. Miniato 471.	Montevecchia 144.
- di Scienze, Lettere	— al Tedesco 360.	Monticelli 178.
ed Arti 123.	Mirandola (Bologna) 313.	
- Trivulzio 134.	- (Modena) 314.	Montignoso 111.
— Visconti 133.	Mittewald 16.	Montisola 197.
S. Paolo 134.	Modane 2.	Montjovet 40.
Park 137.	Modena 311.	Montmélian 1.
Piazza S. Ambrogio	Moggio 22.	Montone, the 352.
132.	Moggiona 482.	Montorfano, the 144. Montorsoli 354.
- d'Armi 137.	Moggiona 482. Mogliano 291.	
- Beccaria 134.	Molgora 144.	Monvalle 58.
- Belgiojoso 123.	Molina 148. 195.	Monza 141.
_ di Castello 137.	Molinazzo 10.	Morbegno 154.
— del Duomo 119.	Molino del Pallone 342.	Morcote 157.
_ S. Eufemia 134.	Mollia 173.	Morello, Monte 354. 387.
_ de' Mercanti 122.	Moltrasio 148.	475.
129.		Morengo 184.
		_

5U4 INDEX.

Morgex 43. Mori 18. Moriano 379. Morignone, Serra di 154. Mortara 58. Mortola 88. Motta di Livenza 292. Mottarone, Monte 169. Motteggiana 218. Moulinet 53. Mozzecane 213. Mugello, the 354. Muggio 12. 142. Mugnone, the 476.354. Murano 289. Mürzzuschlag 20. Musocco 50. 159. Musso 153. Muzzano, Lake of 157. Mylius, Villa 152.

Nabresina 296. Nago 18. Natisone, the 296. Nava, Grotto of 56. Navacchio 360. Navene, Bocca di 195. Naviglio Grande 62. S. Nazzaro 57. 178. Negrone, the 56. Nembro 182. Neria, Val 152. Nero, Capo 86. Nerone, Bagni di 112. Nervi (Bordighera) 88. - (Riv. di Levante) 105. Nesso 149. Neumarkt 17. S. Niccolò (Piac.) 59. - (Casentino) 481. Nice 95. S. Nicolao 12. Niella 56. Nievole, the 380. Nigulia Canal 170. Nivolet, Col de 42. Nizza 95. di Monferrato 55. 56. Noli 82. Non, Val di 17. Nona, Becca di 42. Nouva, Col della 46. Nova, La 193. Novara 61. 58. Novate 14, 140. Novellara 304. Novi (Alessandria) 54. - (Modena) 218. Nozzano 112. Nudo, Monte 164. Nure, the 178. 301. 302. Nus 40.

Occhieppo 60. Oggebbio 164. Ogliasca 153. Oglio 184. 196. 197. etc. Parodi, Monte 109. Oleggio 58. Olen, Col d' 173. Olgiate 144. 159. Olginate, Lago d' 145. Oliveto, Monte 474. Olona, the 118. Oltresarca 196. Ombrone, the 342. 361. Pavia 173. 381. Omegna 170. Oneglia 83. Onno 151. Orel, Bec d' 51. Oria 156. 11. Ormea 56. -, Roc d' 91. Ornavasso 170. Oropa 60. -, Madonna d' 60. Orrido 155. 163. Orsaro, Monte 310. Orta 169. 170. -, Lago d' 170 Orta Miasino 170. Osogna 6. Ospedaletti 86. Ospedaletto Euganco 218 Ospitaletto 183. 184. Ossiach 21. Osteno 155. Ottobiano 58. 59. Oulx 2. Ovada 57. Ovolo, Monte 342. Ozzano Taro 310. Paderno 145. Padua 224. Paesana 49. 50. Paese 232. Pajanello 303. Palazzolo 145. 183. Palazzuolo 354. Paleusieux 43. Pallanza 165, 170. Pallanzeno 170. Pallavicini, Villa 81. Palmaria 109. Palmieri, Villa 476.

Palù, Tête de la 103.

S. Paolo, islet 197.

Panicaglia 354.

Parabiago 159. Paradisino, Il 481. Paradiso 9. 11.

Paraggi 106.

Obscur, Vallon 102.

Paratico 196. Paraviso 156. Parma 304. —, river 304. Parolini, Villa 233. Parona 19. 213. Pasian Schiavonesco 293. Passeriano 293. Pasturo 152. Paterno 479. Patsch 15. -, Certosa di 138. Paviole 316. Payerbach 19. Pazzallo 10. Pazzolino 10. Pecorile 303. Pegli 80. Pelago 479. Pella 172. Pellestrina 291. Pendolasco 154. Penna, Monte 107. Perarolo 292. Pergine 18. Peri 19. 195. Perosa 49. Perrero 49. Pesa, the 361. Pescantina 19. Pescate 145. Pescatori, Isola dei 167. Peschiera 185. – d'Iseo 197. Pescia 380. Pesio, Val 56. Petraia, Villa della 475. Pettenasco 170. Piacenza 300. Piadena 179, 184, 302. Piagù, Tête de 103. Pian del Re 49. Pianello 152. Piano 155. del Tivano 149. Pianzano 293. Piave 292. 293. Pical 56. Piedicavallo 60. Piedimulera 170. Piedmont 23. S. Pier d'Arena 80. St. Pierre-d'Albigny 2. Panaro, the 304. 311. 314. Pania, Monte 109. Pietole 214. Pietraligure 82. Pietrasanta 111. S. Pietro Berbenno 154. in Casale 316. — in Grado 372. – in Gù 23?. (near Porlezza) 155.

S. Pietro (Seveso-) 115.	Pisa:	Ponte di Veja 219.
Pieve di Cadore 292.	S. Sisto 369.	Pontebba 21.
— di Cento 317.	Statue of Grand-Duke	
— S. Giacomo 178.	Cosimo I. 370.	Pontedera 360.
— di Ledro 195.	 of Ferdinand I. 371. 	Pontelagoscuro 316.
- a Nievole 380.	— of Garibaldi 371.	Pontenuovo (Brianza)
- a Pelago 314.	- of Leopold I. 370.	_ 144. 146.
— di Sori 105.	- of Mazzini 372.	Pontepetri 342.
Pigna 87. Pila 173.	S. Stefano ai Cavalieri	
Pinerolo 49.	369.	Pontremoli 310.
Pino 57. 163.	Theatres 362.	Ponzana 61.
Piode 173.	Torre dei Gualandi 370. Tower of Hunger 370.	Powers 280
Pioppe di Salvaro 342.	Umberto Primo, Viale	
Pioverna, the 153.	372.	Pordenone 293.
Pisa 361.	University 370.	Porlezza 155.
Academy 370.	Via S. Frediano 370.	Porrena 484.
Archives 372.	Pisa, the Baths of 373.	Porretta 342.
Baptistery 365.	Pisa, the Baths of 373. Pisani, Monti 360. 373.	Portofino 105. 106.
Botan. Garden 370.	Pisanino. Monte 109.	-, Monte di 106.
Bridges 364.	Pisogne 197.	Portogruaro 224.
Campanile 366.	Pistoja 380.	Portomaggiore 322. 341.
Campo Santo 366. xli.		Porto Ceresio 157.
Cascine S. Rossore 372.	Pizzighettone 175.	— Maurizio 83.
S. Caterina 370.	Pizzo, Monte 198.	– Valtravaglia 58. 164.
Cathedral 364.	Pizzocolo, Mte. 193. Pliniana, Villa 148. Po, the 55. 59.300.316. etc.	- Varallo 58.
Certosa 373.	Pliniana, Villa 148.	- Venere 109.
Climate 362.	Po, the 55. 59.500. 516. etc.	Poschiavo 154.
S. Francesco 370.	- di Primaro 316.	Possagno 233.
S. Frediano 370. Galileo, House of 372.	Poggio 83. 310. — a Cajano 474.	Pousset, Punta del 45. Prà 81.
Gombo, Il 372.	— Imperiale 472.	Pracchia 342.
History of Art 363.	- Renatico 316.	Prato 385.
Leaning Tower 366.	- Scali 482.	— al Soglio 483.
Leaning Tower 366. Library 370.	Pognana 149.	Pratolino 478.
Loggia de' Banchi 372.	Poiana 223.	Pratomagno, the 480.
Lungarno 364. 371.	Polesella 316.	Pratovecchio 482.
S. Maria della Spina	Pollenzo 55.	Pré-St-Didier 43.
372.	S. Polo d'Enza 310.	Predore 197.
S. Michele in Borgo	Pombia 58.	Preganziolo 291.
371.	Ponale, Fall of the 193.	Premeno 165.
Museo Civico 371.	194.	Premosello 170.
Nat. Hist. Museum	St. Pons 102.	Prese, Le 154.
370.	Pont d'Equilive 43.	Preseglie 195.
S. Niccola 371.	- St. Martin 39. Pontafel 21.	S. Primo, Monte 151. Primolano 18.
S. Paolo a Ripa d'Arno 372.	Pontassieve 479.	Puget-Théniers 103.
Palazzo Agostini 371.	Ponte Canavese 48.	Pusiano, Lago di 144. 146.
— dei Cavalieri 370.	— di Brenta 223.	Puzzolenta, La 360.
- del Comune (Gamba	- del Diavolo 154. 379.	1 40001011121, 24 000.
corti) 372.	- Lungo 82.	Quaderna 343.
— Lanfranchi - Tosca-	- della Maddalena 379.	Quarsano 149.
nelli 372.	— S. Marco 184.	Quart, Castle 41.
 Lanfreducci-Uppe- 	- a Moriano 379.	Quarto 79. 104.
zinghi 371.	— di Nossa 182.	_, Villa 475.
Piazza dei Cavalieri	— Nure 302.	Quattrocastella 303.
369.	— dell' Olio 301.	Quinto 6. 79. 104.
— del Duomo 364.	— S. Pietro 183. — a Rifredi 387. 475.	S. Quirico di Vernio 387.
S. Pierino 371.		Raccolana Val 99
S. Pietro in Grado 372. Sapienza 370.	- della Selva 183.	Raccolana, Val 22. Racconigi 50.
Schola Industriale 370.	- a Serraglio 379.	Raimondi, Villa 148.
S. Sepolero 372.	— Tresa 157.	Ranzo 57.
Dopositio 0.4.		-

506 INDEX.

Rapallo 106. Recco 106. Rosazza 60. Rassina 484. Recoaro 223. Reggio 302. Ravenna 343. Academy 346. Reggiolo 218. S. Agata 347. Regoledo 152. S. Apollinare in Classe Reichenau 13. Reichenau Valley 20. 352. S. Remo 83. – Nuovo 350. Reno, the 304. 341. Archives 346. Rescia 156. Archiepiscopal Palace Resegone, Monte 145. Resiutta 22. Baptistery 346. Basilica Ursiana 345. Rezzato 184. Rezzo, Val di 154. Biblioteca Comunale Rezzonica, Villa 233. Rezzonico 152. Rovio 12. Byron's House 347. Rhèmes, Val de 42. 47. Cathedral 345. - Notré-Dame 47. Ruinaz 43. Classe 346. Rhò 62. 159. Colonna di Gaston del Foix 352. Russi 343. Rigoli 373. Dante's Tomb 347. Rima 173. Ruta 106. S. Domenico 348. Rimasco 173. Rutor 47. Rimbocchi 483. Farini's Statue 345. S. Francesco 347. Riola 342. S.Giovanni Battista349. Ripafratta 373. Riva (Lake of Garda) Sacile 293. Evangelista 350. 19, 194. in Fonte 346. e Paolo 348. - di Palanzo 149. della Sagra 350. — di Solto 197. Library 346. – Valdobbia 173. Rivaligure 83. S. Maria in Cosmedin 350. Rivalta-Scrivia 176. in Porto 351. Rivarolo 59. - in Porto Fuori 351. Riviera, the 60. 63. 192. La 3. della Rotonda 351. - di Levante 104. Mausoleum of Galla - di Ponente 80. Rivoli 19. Placidia 349. of Theodoric 351. Robilante 51. S. Michele in Affricisco Rocca, the 49. 348. Roccabianca 310. Monument of the Roccabruna 92. Sale 56. Exarch Isaac 349. Roccavione 51. Municipal Collections S. Rocco 106. 346. Roccolo, Monte 193. Rodi 6. Museo Bizantino 347. Rogoredo 138, 299. Salò 192. SS. Nazario e Celso 349. Roja, the 51. 88. Rolo 218. S. Niccolò 347. S. Orso 345. Palace of Theodoric Romagna, the 297. 351. Romano (near Bassano) Salurn 17. Palazzo Arcivescovile 233. - (near Treviglio) 184. Saluzzo 50. S. Romano 360. PiazzaVenti Settembre 345. Romena 482. 380. Vittorio Emanu-S. Romolo 86. ele 345. Roncaglia 178. Pineta, La 352 Ronchi 296. Porta Serrata 351. Ronco 46. 54. 163. S. Romualdo 347. –, the 343. Rotonda, the 351. Rondinaja 342. S. Spirito 349. Roquebillière 103. S. Teodoro 349. Roquebrune 92. S. Vitale 343. Rosa 233.

Rossano 233. Rosso, Monte 166. S. Rossore 372. Rothkreuz 4. Rotonda, Villa 146. Rotta, La 360. Rousset Valley 50. Rovato 183. 184. Rovegro 166. Roverbella 213 Rovereto 18. 223. Rovigo 315. Rovina, Lago di 51. Rubbia 296 Rubbiera 304. Rumianca 170. Sabbia, Val 195. Sabbio 195. Sacro, Eremo 482. Monte, the (near Orta) - (near Varallo) 172. Sagliano 60. Sagnette, Passo delle 49. Sagra di S. Michele, Sagrado 296. Sagro, Monte 111. Saifnitz 21. Sala 11. 149. al Barro 144, 145. Salbertrand 2. Sale Marasino 197. Saletta 218. Salèze, Combe de 103. Saliceto 56. Salsomaggiore 302. Saltino 480. Saluggia 59. Salute, La 163. S. Salvatore, near Lucca -, Monte 10. 12. S. Salvi 479. Salviano 360. Sambuco 51. Samoggia 304. Samolaco 14. Sampierdarena 55. 80. Sanagra, Val 155. Sangone 49. 53.

	==-=====	
Sanremo 83. Santhià 39. 59.	Sesto, near Florence 387.	lg.,
Santhia 39. 59.	475.	Su
Santino 166.	- Calende 58, 160.	Su
Santo, Monte 296.	Control Tamanta 400	Su
Santuario di Savona 56	B Ponente 80.	Su
Saurgio 02,	Settignano 483.	Su
Sarbia 109.	Settimo-Torinese 48, 59,	Su
Sargilio 380.	Seveso-S. Pietro 145.	Su
Sarnico 197.	Signa 561.	
Saronno 140.	Signori, Colle dei 52.	Ta
Sarzana 110.	Simplon 3.	Ta
Sarzanello 110.	Singorna, the 483.	Ta
Sassella 154.	Siricocca, the 92. Sirol, the 103.	Ta
Sassina, Val 153. Sasso 87. 341.	Sirol, the 103.	Ta
dol Forme 41 50 450	Solagna 18.	Ta:
- del Ferro, the 58. 159		Ta
- Rancio 152.	Solarolo 343.	5
Sassuolo 314.	Solbiate 159.	Tai
Saualpe, the 21.	Solda, Val 11. 156.	Tai
	Solferino 184.	Ta
Savigliano 50. Savignano 342.	Soliera 219.	Tas
Savona 81.	Someraro 169.	Tav
-, Santuario di 56.	Sommacampagna 185.	Tav
Saxe, Mont de 44.	- Lombardo 160.	Tav
Scareglia 11.	Sommariva, Villa 150.	Tav
Scarpaccia 482.	Sondrio 154.	Teg
Scheifling 20.	Soperga 38.	<u>T</u> el
Schignano 387.		Tel
Schio 223.	Sorongo 0 457	Ten
Scopa 173.	Sorengo 9, 157. Sori 106.	_,
Scopello 173.	Sorting II Ag1	Tén
Scrivia, the 54. 59. 176.		S. 7
Seben, Monastery 16.	Sotto Valle di 154	Ter
Secchia, the 304. 311.		Tes
314.	10.1. 1.405	Tes
Secchietta 481.		Thi
Sella, Rifugio Quint. 49.		Thu
-, Villa 60.	100.10 40 11	Thu
Selva, Monte 193.		Tiai
Semmering 20.	Spresiano 292.	Fici 16
Sempione 3.		
Senario, Mte. 478.		rigr
Sengie, Colle 46.		l'ini l'ira
Serbelloni, Villa 150.	10 0 0 0 1	Civa
Serchio, the 112, 373,		Poce
Serchio, the 112. 373. Seregno 142.		Cona
Seriana, Valle 179. 182.	l • ¬ 'ree 1	ort
Seriana, Valle 179. 182. Seriate 183.	l m	orc
Serio, the 179. 183.		ori
Sermenza, Val 173.		orn
Sermione, promontory	Stia 482.	orn
192.		orr
Serra di Morignone 154.	Strà 231.	orr
Serravalle (Apennines)	Stradella 59.	- B
54.	Stresa 168.	– di
- (Tuscany) 380.	Stupinigi 38.	- de
— (Tyrol) 19.	Stura, the 48. 50. 51. 55 Sturla 79. 104.	- đe
- (Venetia) 293.	Sturla 79. 104.	- di
Serravezza 111.	Suardi, Villa 183.	- d'
Sertena, Alp 11.	Subbiano 484.	- Pe
S. Servolo 290.	Succursale di Torino 59	- d e
Sesia, Val 172. 173.	Suchet, Le 103.	- di

ueglio 153. ugana, Val 18. una 166. uno 171. nperga, the 38. usa 48. isegana 293. ızzara 218. 302. aceno 153. aggia 83. agliamento, the 22, 293. aino 58. alamona 154. amaro, Mte. 11. 162. naro, the 53. 54. 55. aro, the 302. 310. rvis 21. assignano 380. assino, the 11. vazzano 299. verne 7. 11. vernola 197. glio 154. elleccio, Col di 46. ellina, Val 153. enda 52. Col di 51. nno 195. 196. Terenzo 109. rsiva, the 40. 45. sino, the 18. 194. sso, the 48. iene 223. uret, Villa 104. usis 13. ırno 195. ino, the 5. 8. 58. 62. 62. nale 193. ibras, Monte 51. ano 154. ano, Piano del 149. ce 170. nale, Monte 198. bole 193. 195. cello 290. mini 195. nico 165. no 148. razza di Verolan 59. re 223. 295. Beretti 58. li Buccione 171. lel Gallo 472. lel Lago 112. li Mangono 138. 'Orlando 302. Pellice 49. le' Picenardi 179. li Vezio 152.

Torri 178. 191.
Torrigia 149. Torrona 59. 176.
Tortona 59. 176.
1034, 110 4. 110.
Toscolano 193.
Tosi 479.
Tourette, La 102. Tournanche, Val 40.
Traona 154.
Traversetolo 310.
Traversette, Col de la 49.
Trebbia, the 59. Trecate 62.
Tre Croci 159.
Tredici Comuni 219.
Tregnago 219.
Tremezzina, the 149. Tremezzo 149.
Tremezzo 149. Tremösine 193.
Trent 17
Tre Potenze 342. Tresa, the 58, 157, 163. Trescorre 183.
Tresa, the 58. 157. 163.
Trescorre 183.
Tresenda 154. Treviglio 183.
Trevian 291
Trezzo 142. 145.
Trezzo 142. 145. Trieste 20. 296.
Trimelone, Island 194.
Trino 61.
Trinité-Victor, La 53.
Trinité-Victor, La 53. Trivella, Castle 52. Trofarello 53.
Tronzano by.
Tuckett, Col 45.
Turbie, La 92, 93, 95, Turin 25.
Accademia delle Belle
Arti 35.
- delle Scienze 29.
Armoury 28. Arsenal 35.
Arsenal 35. Botanical Garden 37.
Capp. del SS. Sudario
32.
Cappuccini, Monte dei
37.
Capuchin Monastery 37.
S. Carlo 32.
Cathedral 32.
Cavour's Monument 32.
Cemetery 37.
Consolata, La 33. Corpus Domini 33.
S. Cristina 32.
S. Ĉristina 32. S. Domenico 33.
Engl. Church Service
26. Evelonge 30
S. Filippo 31
Exchange 32. S. Filippo 31. Galleria dell'Industria
Subalpina 27.
-

Turin: Turin: Giardino Pubblico 37. Theatres 26. - Reale 28. – della Citadella 34. S. Gioacchino 34. S. Giovanni Evangelista 36. Gran Madre di Dio 37. Hotels 25. Industrial Museum 32. Library, Royal 28. -. University 35. S. Lorenzo 27. S. Massimo 36. Mole Antonelliana 35. Urner See 4. Monuments 27. 28. 29. Usmate 144. 31. 32. 33. 34. 35. 36. Ussel 40. 37. Museo Civico 36. - d'Artigleria 35. - Egizio 29. - Industriale 32. — Lapidario 35. Museum of Antiquities Nat. Hist. Museum 29. Valdieri, Baths of 51. Ospedale S. Giovanni Valdobbia, Col di 173. Batt. 32. Palazzo dell' Accademia delle Scienze 29. Vallasco, Valle 51. Carignano 28. - della Cisterna 32. — di Città 33. Madama 27. - Reale 27. — delle Torri 33. Piazza Bodoni 35. - Carignano 28. - S. Carlo 31. - Carlo Alberto 29. 45. - Carlo Emanuele 32. Valpolicella 213. Carlo Felice 34. Castello 27. Emanuele Filiberto 34. - Savoia 33. Solferino 34. dello Statuto 34. - Vittorio Emanuele 35. 36. 37. Picture Gallery 30. S. Pietro e Paolo 57 Polytechn. School 37. Ponte Mosca 34. Protestant Church 26. Rail. Stations 25. S. Secondo 35. S. Spirito 33. SS. Sudario 32. Superga 38. Synagogue 37. Tempio Valdese 36.

Tramways 25. 26. University 35. Valentino, Il 37. Via di Po 27. 35. al Ponte Mosca 34. Porta Palatina 33. - Roma 32. Villa della Regina 37. Tuscany 355. Udine 22. 293. Urio 148. **V**ado 82. Vaglia 354. Vago 219. Vajano 387. Vajoni 342. Valanria 52 Valdagno 219. 223. Valenza 59. Valgrisanche 47. Vallebona 87. Vallecrosia 88. Valle Mosso 60. Vallombrosa 480. Valmadonna 59. Valmaggia 173. Valmadrera 144. Valmasca 52. Valnontey, Vallone di Valsavaranche 42. 46. Valserine Viaduct 1. Valstagna 18. Valtellina, the 154. Vanzago 159. Vaprio 176. Var. the 102. 103. Varallo 172. Varalpombia 58. Varazze 81. Varedo 145. Varenna 151. Varese 158. -, Lago di 15% Várignano 195. 196. Varone 195, 196 Varrone, the 153. Vassena 151. Vaudoises, Vallées 49. St. Veit 21. Velleia 301. Venanson 103.

Chemists 238.

Venice:

Venaria Reale 48. Venda, Monte 314. Venetia 199. Venetian Mts. 18. Venice 234. Accademia delle Belle Arti 255. S. Antonino 276. S. Apollinare 281. SS. Apostoli 270. Archæological Museum 254. Archives 283 Arco Bon 273. Arsenal 277. Artists 237. Ateneo 285. Atrio 244. Banca d'Italia 266. Bankers 236. S. Bartolommeo 269. Baths 236. Beer 235. S. Biagio 277. Boats 235. Booksellers 237. Botan. Garden 269. Bridge of Sighs 254. Cà Doro 267. - da Mosto 266. — del Duca 264. Cafés 235. Calle Lunga 273. - S. Moisè 285. Campanile of St. Mark 247.Campo S. Angelo 286. - S. Aponal 281. - S. Bartolommeo 269. - della Carità 264. - S. Fosca 271. - Francesco Morosini 285. S. Margherita 284. - S. Maria Formosa 273. di Marte 285. S. Maurizio 285. — S. Polo 281. — S. Samuele 264. di Tiziano 270. - S. Vitale 264 Canal Grande 262. S. Pietro 278. Canals 243. Canareggio, the 268. Carceri 254. Carmini 284. Carnival, the 239. S. Cassiano 279. S. Caterina 271. Cemetery Island 288.

Climate 238. Clock Tower 248. Colleoni, Statue of 275. Consulates 236. Corso Vitt. Eman. 270 Corte del Remer 266. S. Cristoforo Martire 271. Diga di Malamocco 243.Dogana di Mare 263. Doges, Palace of the 248. English Church 238. Erberia 266, 278. S. Eustachio 267. Exhibition of Art 238. Fabbriche Nuove and Vecchie 278. S. Fantino 285. S. Felice 270. Ferries 235. Fish Market 267. Fondaco de' Tedeschi **266**. - de' Turchi 267. 279. Fondamenta Nuove 272. - delle Zattere 285. Forts 288. S. Francesco della Vigna 275. Frari 281. xlix. Frezzaria 237. Garibaldi's Statue 277. S. Geremia 267. Gesuati 285. Gesuiti 272. Ghetto Vecchio 267. 268. S. Giacomo dell' Orio 281. di Rialto 278. Giardino Papadopoli 268. Reale 248. Giardini Pubblici 277. S. Giobbe 268. S. Giorgio dei Greci Maggiore 287. degli Schiavoni 276. S. Giovanni in Bragora - Crisostomo 270. Elemosinario 278. — e Paolo 273. xlix. Giudecca, the 288. S. Giuliano 269. S. Giuseppe di Castello 277. Glass-making 237.

Venice : Gobbo di Rialto 278. Goldoni's Statue 269. Gondolas 235. Grand Canal 262. Guides 236. History 239. — of Art 241. xlvii seq. lii. lx. Hotels 234. Hôtels Garnis 234. Industrial Home 238. Lace 237. Lagune, the 243. S. Lazzaro 290. Library 248. - of St. Mark 253. Lido 288. S. Lio 270. S. Lorenzo 276. Madonna dell' Orto 271. - del Rosario 285. Manin's Tomb 247. - Monument 286. S. Marciliano 271. S. Marco 244. xxxv. S. Marcuola 267. S. Maria del Carmine Formosa 273. — dei Frari 281. - Mater Domini 279. - de' Miracoli 275. xlvi. - della Pietà 255 - della Salute 286. Zobenigo 285. S. Martino 277. S. Maurizio 285. Merceria, the 248, 269, S. Michele 289. Mint, the 248. S. Moise 285. Money-changers 236. Mosaics 237. Municipio 265. Murazzi 243. Museo Civico & Correr 267, 279, Nuova Fabbrica 244. Omnibus-boats 236. Ospedale Civile 275. Ospedaletto Church 275. Painters 237. Pal. Albrizzi 281. degli Ambasciatori 264. Balbi 264. Barbarigo 265. Barbaro 263. Battagia 267. Bembo 266.

910
Venice:
Pal. Bernardo 265.
- Bevilacqua 267.
 Bianca Cappello272. de' Camerlenghi 266. 278.
266. 278.
- Cannello-Lavard
265. — Cavalli 263.
- Covellini 965
- Contarini 263. 286.
— Fasan 263.
- Contarini 263. 286. - Contarini 263. 286. - Fasan 263. - delle Figure 264. - degli Scrigni 264.
— Corner della Cà
 Corner della Cà Grande 263.
— — Mocenigo 281.
— — della Regina 267
— — Spinerii 200. — Da Mula 263
Mocenigo 281 della Regina 267 Spinelli 265 Da Mula 263 Dandolo 266.
- Dario 200.
Doges) 248.
- Emo-Treves 263.
— Erizzo 267.
— Falier 270.
— Farsetti 265.
- Fini-Wimnffen 263
Doges) 248. - Durazzo 264. - Emo-Treves 263. - Erizzo 267. - Falier 270. - Farsetti 265. - Ferro 263. - Fini-Wimpffen 263. - Fini-Wimpffen 263. - Fontana 267. - Foscari 264. - Garzoni 265. - Giovanelli 270. - Giustiniani 983.
- Fontana 267.
— Foscari 264.
- Giovanelli 270
- Giustiniani 263.
264.
— — Lolin 264. — — Recanati 285.
— Grassi 264.
— Grimani 264, 265
273. 2 86.
 — della Vida 267. — Labia 267. 268.
— Loredan 265
 Malipiero 264. 273. Manfrin 268.
- Manfrin 268.
— Mangilli-Valma- rana 267.
- Manin 266.
- Manzoni-Angarani
263.
- Memmo 265.
— Michieli dalle Co- lonne 267.
- Mocenigo 264
— Moro-Lin 264.
 Moro-Lin 264. Morosini 286. Papadopoli 265. Patriarcale 272. Persico 264.
- Patriarcale 272
- Persico 264.
- Paguru 967

- Pesaro 267.

267.

Co-

Venice : Pal. Pisani Moretta 265 — a S. Paolo 265. dei Polo 270. Querini 273. — Reale 244. Rezzonigo 264. - Sagredo 267. — Savornian 268. Tiepolo 264. Tiepolo-Zucchelli 263. Trevisani 272. — Tron 267. - Vendramin 267. Venier 263. Zichv-Esterhazv 263. Paleocapa, mon. 286. S. Pantaleone 284. Pensions 234. Pescheria 267. Photographs 237. Physicians 238. Piazza of St. Mark 244. Piazzetta, the 248. S. Pietro di Castello 278.Pigeons 244. Piombi, the 254. S. Polo 281. Ponte della Paglia 255. - di Rialto 266. - de' Sospiri 254. Storto 273. Porta della Carta 249. - del Paradiso 273. Post Office 237. Pozzi, the 254. Prisons 254. Private Apartments 234. Procuratie 244. Railway Station 234. Redentore 288. Restaurants 235 Rialto, Ponte di 266. Rio dell' Arsenale 277. di Giustiniano 275. S. Giovanni in Laterano 273. Riva degli Schiavoni 255. 277. S. Rocco 283. Ruga Vecchia 281. Sailors' Institute 238. S. Salvatore 269. S. Samuele 264 Sarpi's Statue 271. Scala dei Censori 250. - dei Giganti 249. — Minella 286. d'Oro 250.

Venice: Scalzi 268. Schulenburg's Monument 277. Sculptors 237. Scuola dell' Angelo Custode 270. - dei Carmini 284. — della Carità 255. - di S. Giov. Evang 283. di S. Marco 275. di S. Rocco 283. Sea-baths 236. S. Sebastiano 284. Seminario Patriarcale 287.Shops 237. Sighs, Bridge of 254. S. Simeone Grande 268. Piccolo 268. S. Spirito 287. S. Staë 267. Steam-launches 236. S. Stefano 286. Telegraph Office 237. Theatres 237, 270, 285. Tommaseo's Statue 286. Torre dell' Orologio 248. Traghetti 235. Trattorie 235. S. Trovaso 285. Vegetable Market 266. Veronese, Tomb of 284. Via Ventidue Marzo Victor Emanuel II., Statue of 255. S. Vitale 263, 286. S. Zaccaria 272. Zecca 248. Venosta 154. Ventimiglia 52. 88. Venzone 22. Vercelli 60. Verde, Capo 83, 86. Verdello 179. Vergato 342 Verna, La 483. Vernante 51. Vernio 387. Verona 201. Aleardi's Statue 207. Amphitheatre 207. S. Anastasia 204. SS. Apostoli 207. Arco de' Leoni 209. Arena 207. S. Bernardino 208.

Verona: Verona: Vidalengo 184. Biblioteca Capitolare S. Pietro Martire 205. Vienna 19. 206. Pinacoteca 210. Vievola 52. Comunale 209. Ponte Aleardi 211. Viganello 10. Casa Mazzanti 203. delle Navi 210. Vigese, Monte 342. dei Mercanti 203. - della Pietra 206. Vigevano 58. Castello S. Pietro 206. Porta de' Borsari 207. S. Vigilio 192. 194. Vecchio 207. - Nuova 208. Vignale 171. Cathedral 205. Palio 208. Vignate 183. Cemetery 211. Stuppa 208. Vigne 196. Corso Cavour 204. 207. - Vittoria 211. Vignola 314. - S. Zeno 209. Vitt. Emanuele 208. Vigo 342. Dante's Statue 203. Portone 208. Vigoni, Villa 152. Post Office 209. S. Eufemia 207. Villa (near Lucca) 379. Prefettura 203. S. Fermo Maggiore 209. Villadossola 170. Roman Theatre 206. Garibaldi's Statue 209. Villach 21. Giardino Giusti 212. Sammicheli's Statue Villafranca(nearVerona) S. Giorgio in Braida 208. 213. Villamaggiore 138. 206. S. Sebastiano 209. S. Giovanni in Fonte SS. Siro e Libera 206. Villa Nazionale 231. 205. Sto. Stefano 206. Villar 49. - in Valle 207, 212. Teatro Filarmon. 208. Villastellone 55. Guardia Antica and Tomb of Juliet 212. Villefranche 41. 92. 95. Tombs of the Scaligers Villeneuve 42. Nuova 208. Juliet's Tomb 212. 204. Villetta 178. S. Tommaso 210. Loggia, La 204. Vinadio, Baths of 51. Torre del Municipio 203. Vinaigrier, the 103. S. Lorenzo 207. Maffei's Statue 204. Town Hall 204. St. Vincent 40. S. Maria Antica 204 Tribunal 203. Vincigliata 478. - in Organo 207. 212. Veronese's Statue 205. Viozene 56. – della Scala 207. Veronetta 206. Vintimille 88. Municipio 208. Vescovado 206. Viso, Monte 49. Museo Civico 210. S. Vitale 223. Via Cappello 209. Lapidario 208. Leoni 209. S. Vito, Bay of 109. SS. Nazzaro e Celso 212. Nuova 207. S. Vittoria 55. - Pallone 211. Vittorio 293. Palazzo Bevilacqua – S. Sebastiano 209. Vittuone 62. 207. - dei Canonici 206. Victor Emanuel, Sta-Vobarno 195. tue of 207. Canossa 207. Vocca 173. - del Consiglio 204. Volto Barbaro 204. Voghera 59, 175. de' Giureconsulti Vogna, Val 173. S. Zeno Maggiore 208. xxxvii. Vogogna 170. 204. Verona, Chiusa di 19. Verrés 39. Volterra 360. Guastaverza 208. Maffei 203. Voltorre 158. Verruca, the 373. Vertova 182. Voltri 81. — Malfatti 208. - Pompei 210. - Portalupi 207. Verzasca, the 161. Waidbruck 16. - della Ragione 203. Vespolaté 58. Waldensian Valleys, the Vestena 219. - Trezza 203. 49. S. Paolo di Campo Vestone 195. Wasen 5. Vésubie, the 103. Marzo 212. Wipbach, the 296. Piazza Brà 207. Vezio 152. Vezzano-Ligure 109, 310. Erbe 203. - dell' Indipendenza Via Flaminia 297. Zenna 57. 204. 209. Viadana 184. 218.

Viareggio 111.

Vicenza 219.

- dei Signori 203.

- Vitt. Eman. 207.

Zevio 219. Zibio, Monte 314. Zoagli 107.

